

**HENRY
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OF HAPPY DAYS

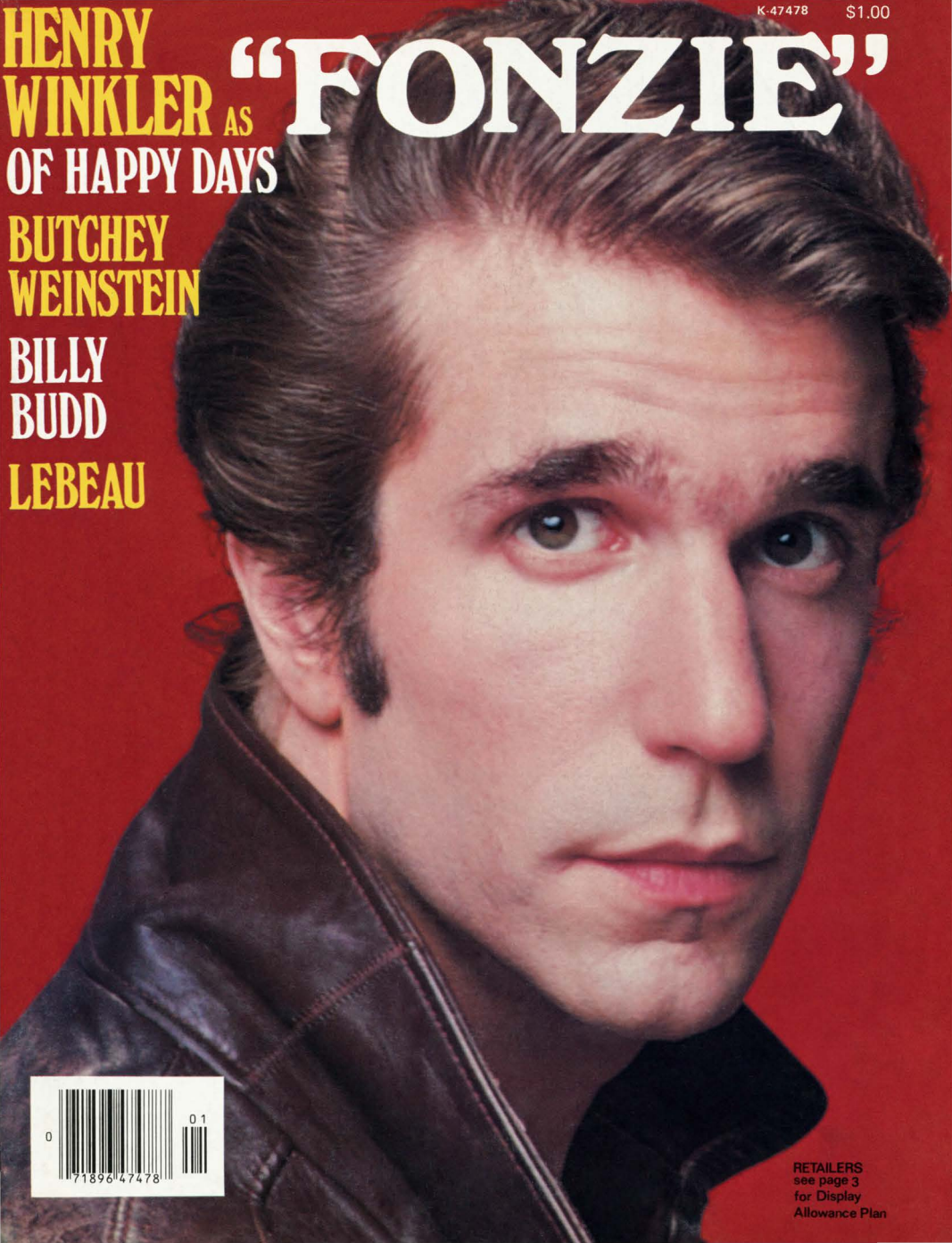
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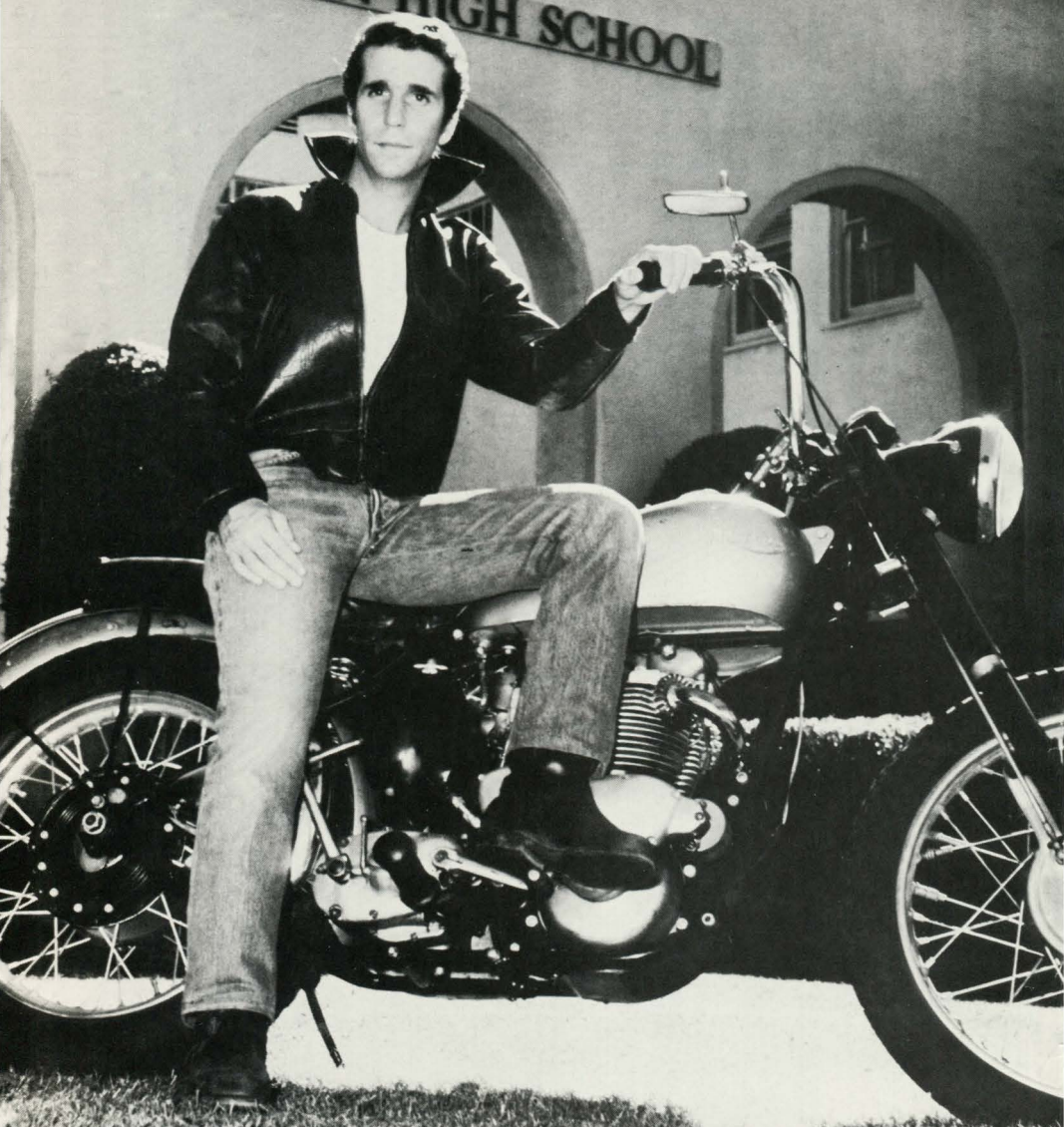
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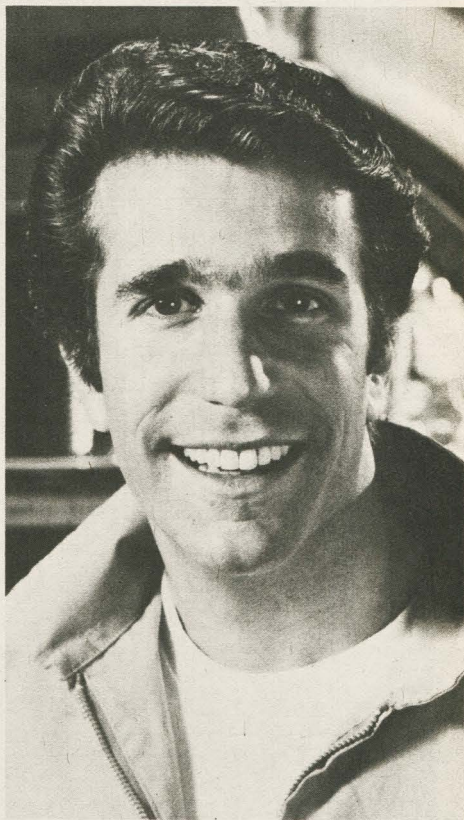
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HENRY WINKLER,

"FONZIE" OF HAPPY DAYS



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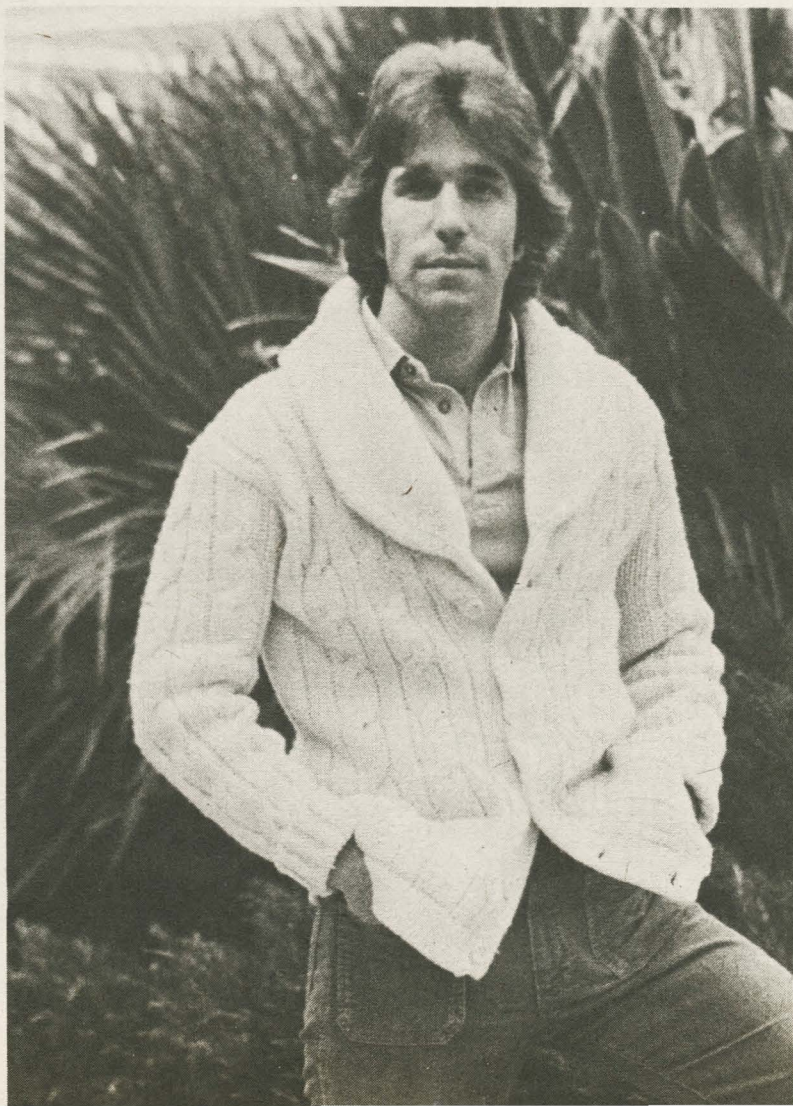
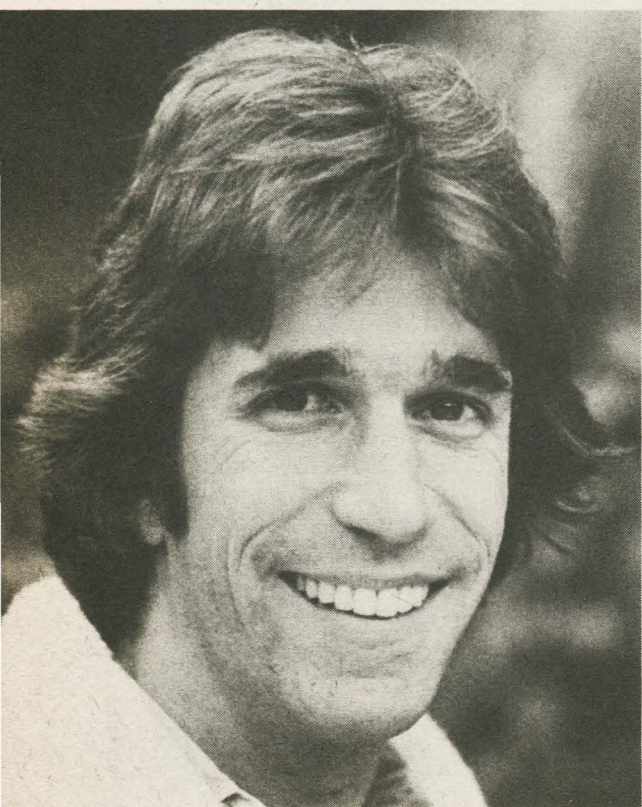
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HENRY WINKLER

SUPERSTAR OF THE 70'S



Something like this—screaming hysteria by growing leaps and bounds—hasn't happened to the world since The Beatles first arrived on the scene. That was way back there in the dim dawn of history—somewhere around 1963.

But the way Henry Winkler is going, it looks like he's not only giving the legend of the boys from Liverpool a good run for their super stardom, but also well on his way to establishing for himself a big, permanent star high up there in the Hollywood heavens.

Already a smash hit in the United States, Henry is also a

number one star in Australia now, all thanks to his timeless and appealing, well played serio-flip role of Arthur "Fonzie" Fonzarelli—the cool, thumbs up, "He-EEY"ing, black leather jacketed high school dropout on ABC-TV's big hit show, *Happy Days*, also starring Ron Howard, Tom Bosley, Marion Ross, Anson Williams, Donny Most, John Anthony Bailey, Erin Moran and Pat Morita.

A good and funny family-situation comedy series, *Happy Days* is a nostalgic look back at what it was like growing up in the 1950s. When Elvis Presley, Bill Haley & His Comets, Fats Domino, Jerry Lee Lewis, Buddy

Holly, Little Richard and Gene Vincent were first turning the music world upside down and sideways with that new beat called "Rock & Roll." When it was cool, calm and collected to drive sea-green '57 Chevy converts or cycles, wear black leather jackets or scarlet James Dean-type windbreakers, and style your hair into DAs or ponytails.

Until *Happy Days* debuted on ABC-TV in mid-season 1975, to become the No. 1 hit of the "second season," however, Henry Winkler was a virtual unknown. But almost overnight then, it seems, wearing that black leather "Fonz" jacket of his and driving a motorcycle as Fonzie,

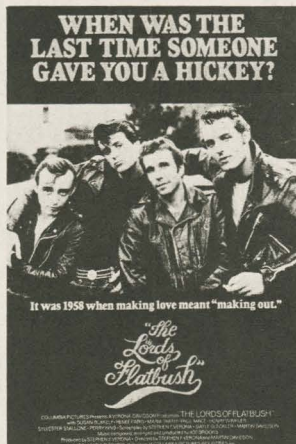


HAPPY DAYS: Henry Winkler as "Fonzie" calls the tune to his buddies in the band (from left to right) Donny Most, John Anthony Bailey, Anson Williams and Ron Howard.

the coolest of the 1950s cool, Henry became the hottest discovery of the year. Less than two months after the first *Happy Days* episode had aired, in fact, Henry walked out of the TV studio in Hollywood to find several hundred girls all lined up and waiting for him. More recently, arriving for a personal appearance in Little Rock, Arkansas, Henry was met by more than 2000 screaming fans at the airport at 11:30 at night, and the next afternoon figured he signed some 6000 autographs.

But he still can't quite believe all this success.

"It's mind-blowing," he said. "And to think I said 'no' the first time my agent tried to get me to come to Hollywood. I'm lucky he was persistent. But I've been allowed to develop Fonzie my



own way right from the start, so I enjoy the part. I look at him differently from the way I think most actors would play him, though. Fonzie's not for violence. He's cool and confident, and he doesn't need a stick or a chain. Cool is in the soul."

Henry wants very much to keep Fonzie from becoming a stereotype, and the *Happy Days* producers—Thomas L. Miller, Edward K. Milkis and Garry Marshall—agree with him on this.

"Fonzie never does the typical things, like chewing gum, or always combing his hair," Henry explained. "He doesn't have a pocket on his T-shirt, with the inevitable pack of cigarettes sticking out."

Is Henry Winkler cool like Fonzie?

"No, I'm not that cool," Henry replied. "I can't go to a coke machine, kick it and have two cokes pop out. Basically I'd say I'm serious, very concerned with detail—maybe too much. And I guess I'm a sentimentalist. I'm a pack rat too. I keep everything."

One of the aspects of *Happy Days* that appeals most to Henry is its strong emphasis on the close family life that existed in the 1950s.



1—WINKLER as "Fonzie" had no trouble in this HAPPY DAYS episode persuading a bevy of beauties into posing with him for a photo he'll be sending out as his Christmas Card; where there's a wheel, there's a way.

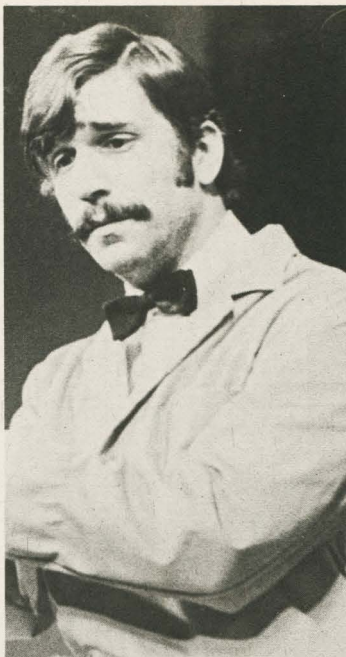
2—CRAZY JOE (Columbia 1973) Henry Winkler's second film; Winkler is seen here (complete with moustache) holding off an enemy gangster while his boss Crazy Joe (Peter Boyle) lays down mobster law to a rival Mafia Chief-tan.

3—THE LORDS OF FLATBUSH (Columbia 1974) Movie Art for Henry Winkler's first motion picture, in which he played "Butchey Weinstein."

4—THE DINAH SHORE SHOW: HAPPY DAYS' stars Tom Bosley, Henry Winkler, Ron Howard and Donny Most visit Dinah on her popular TV Talk show.

5—THE REESES MONKEY (Yale Repertory Company) Henry Winkler on stage.

6—HENRY WINKLER AND RON HOWARD on location for a HAPPY DAYS episode.



"That doesn't hold true so much today," he said. "Young people, I find, often don't quite know where to go. My own childhood was a pleasant one though. It taught me the value of a good family relationship."

Henry's a native of New York, the West Side. His parents are Ilse and Harry Winkler, the latter president of an international lumber corporation, and he began acting when he was in the 8th grade at the McBurney School for Boys in New York City. His very first part was starring as *Billy Budd* in the famous play of that same name. Then in the 11th grade at McBurney, he played Wintergreen in *Of Thee I Sing*, and afterwards said he realized he never wanted to do anything else but become an actor.

"Except," he said, "maybe go on with child psychology, if the acting didn't work out. I studied extensively at Emerson College in Boston, even though I was a drama major. I'm still very interested in children and in trying to help the underprivileged, needy or in-trouble ones. I try to make as many appearances before them as I can."

During his high school and college days, Henry spent four months of several different years studying in Lausanne, Switzerland, and working in a lumber mill in a small German town. He went to Emerson College as a drama major, with emphasis also on the study of child psychology, and in 1967 he represented Emerson at the Yale School of Drama Festival in a play, *Donner*, about the Donner Pass party. Influenced, though, by Thomas B. Hass, the director, Henry began concentrating more on dramas now rather than the musicals that had concerned him most while at Emerson.

From Emerson College—where he got a B.A. in Theatre and Psychology—Henry entered the Yale School of Drama, and while earning his Master of Fine Arts degree, he appeared in produc-



tions of *The Physicists*, *Endgame*, *Hughie* and more than 30 other plays as a student. He was also a founding father of the New Haven Free Theatre, where he was seen in *Sweeney Agonistes* and *Woyzeck*, among other plays. Upon graduation from Yale, though, he stayed on with the Yale Repertory Company for a year and a half, as a professional member now, appearing in such plays as *Don Juan*, *The Inspector General*, *Seven Deadly Sins*, and Philip Roth's *Defender of The Faith*, for which Henry received critical acclaim. Then he joined the Arena Theatre in Washington, D.C., where he lasted just three short weeks.

"I was fired," he said, "the first time in my life. A mind-boggling experience."

Returning to New York City, Henry said that as an actor he couldn't even get arrested. But then he started getting work for himself in both radio and television commercials—including commercials for Close Up tooth paste, Schick Injector Blades, and the A&P chain. This led to appearances in the NET programs *The Great American Dream Machine* and *Masquerade*, followed by a tour of schools with the Children's Story Theatre, where he received a total of \$19 per performance. Next, with some friends, Henry put together an Off-Broadway evening of improvisations called *Off The Wall*, and also had the lead role in *Ubu Roi*, another Off-Broadway production.

Then came Henry's first movie role, in Columbia's *The Lords of Flatbush*, where he played Butchey Weinstein, a 1950s' black leather jacketed, tough young gang member in Brooklyn. Today the film is a sensation wherever it plays, and has racked up enormous grosses, but back in 1973 when he made the film, it took awhile for the picture to get into release; so Henry went off, still a virtual unknown, to work in more plays.



Another of the *Lords of Flatbush* cast, though, has also come a long way since appearing in *Flatbush* with Henry: Susan Blakely, who scored big in *The Towering Inferno* with Paul Newman, Steve McQueen and Robert Wagner.¹¹

After completing *The Lords of Flatbush*, Henry went on to make his Broadway debut in *42 Seconds From Broadway*, a play that unfortunately lasted only slightly longer than 42 seconds on Broadway. But then came Arthur Miller's *Incident At Vichy* at the Cincinnati Playhouse In The Park in Cincinnati, Ohio, and then Henry's second film—*Crazy Joe*, another Columbia picture, this one produced by Dino De Laurentiis.

In *Crazy Joe*, with Peter Boyle playing Joe, Henry had the role of a tough young villain complete with moustache and pistol.

Major stardom still escaping him, Henry finally left New York to go to Hollywood, after considerable persuasion from his agent. In only a month in Hollywood, though, Henry landed guest roles on the *Mary Tyler Moore*, *Bob Newhart*, *Rhoda* and *Paul Sand* TV shows, and then on the very day of his birthday—October 30—he was cast as Fonzie, the black leathered jacketed, high school dropout on ABC-TV's *Happy Days*.

The rest has become meteoric history. His fan mail growing daily, Henry has made special guest appearances on Johnny Carson's *Tonight Show*, the *Dinah Shore* program with the rest of the *Happy Days* cast, *The Mike Douglas Show*, and other programs of note, including as a guest presenter on *The People's Choice Awards* TV show. Henry has also returned to serious dramatic acting with an ABC TV movie, *Katherine*, broadcast over the network at the beginning of the 1975-76 season, and there are considerable other offers for movie and TV work coming to him every day now. He's much in

demand, but for the time being is happy with playing Fonzie on *Happy Days*.

Living in Hollywood now, Henry is still a bachelor, but has three nieces, and declares he really is a strong believer in the family.

"When I find the right girl to settle down with," he said, "I intend definitely to have a family of my own."

Meanwhile, Henry Winkler, the college graduate, has found the road to success, by becoming a dropout.

7—**BILLY BUDD** (McBurney School For Boys) Henry Winkler's first appearance as an actor; that's Winkler in the cap and white sailor suit, sitting down; he was in the 8th grade at the time.

8—**HAPPY DAYS:** Seen here at Arnold's Drive-In are (left to right) Anson Williams, John Anthony Bailey, Henry Winkler, Donny Most and Ron Howard.

9—**AT THE BEACH:** Winkler on holiday from TV and movie week.

VITAL STATISTICS

Birthday: October 30

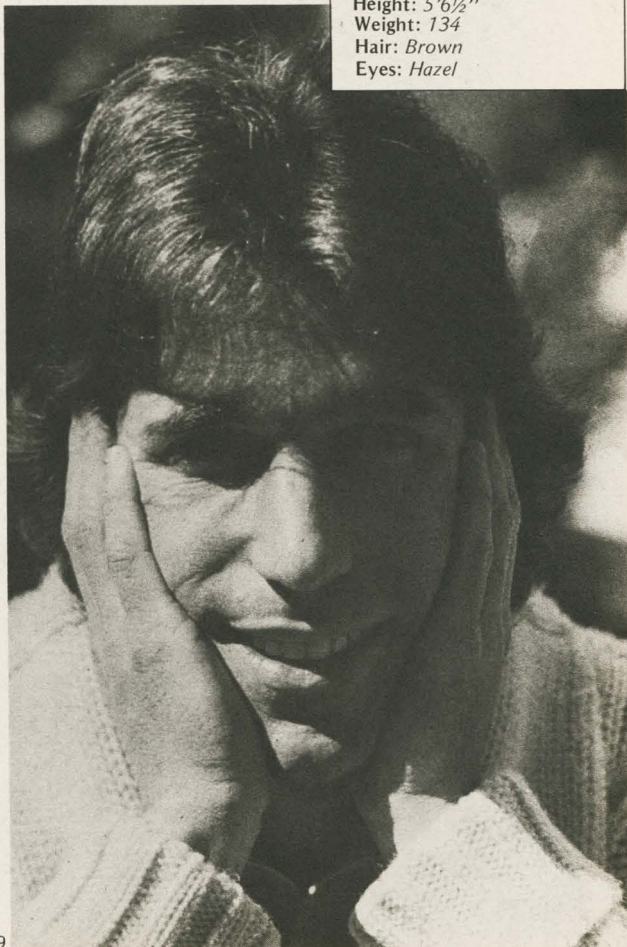
Birthplace: New York City

Height: 5'6½"

Weight: 134

Hair: Brown

Eyes: Hazel



"HAPPY DAYS" ARE HERE AGAIN

ABC-TV's Big Hit Show about Life With Father—and The Fonz—in the Fabulous Fifties—

BY JIM HARMON

When Fonzie gives advice to Richie on how to get along with girls on *Happy Days*, the new ABC-TV hit, he is carrying on a long tradition of teenage humor. The troubles of being a teenager can be amusing—from a safe distance of even a few years. Probably the people laughing the hardest at *Happy Days* are those who went through the same difficulties as Fonzie, Richie and Potsie a few years before.

Happy Days actually represents a return to this type of teenage comedy. For years, teenagers seemed to take themselves so seriously—James Dean in *Rebel Without a Cause*, the lovers in *West Side Story*—that a comedy about them seemed unacceptable—at least to the teens themselves. Walt Disney and the American-International *Beach Party* pictures perhaps carried on the tradition to some extent, but were never pure examples of the art.

One of the most enduring and eternal teenagers is *Archie*, the carrot-topped high schooler of comic books and strips, Saturday morning TV cartoons, and a dramatic radio show of another era. *Archie* began as a comic book feature (in *Pep Comics*) by Bob

Montana, who did the newspaper strip version until his recent death. In all the media, Archie Andrews was always a well-meaning good guy, who occasionally got things mixed up or was the victim of circumstances. His not-too-bright sidekick has always been Jughead, and Archie's nemesis is Reggie, a wise guy, always trying to be one up on Archie. Henry Winkler's character, Fonzie, is sort of a combination of some of the elements of both Jughead and Reggie.

Actually, *Archie* was inspired (by the admission of his creators) by the radio character, Henry Aldrich, famous in the 1940s. Henry was the heir of the troubles of *The Aldrich Family*. Although most famous on radio, the family was created in a stage play, *What a Life*, in 1937 by a distinguished American playwright, Clifford Goldsmith. Scenes with the Aldrich clan were performed on the radio shows of first Rudy Vallee and then Kate Smith. Then it became a regular half-hour show itself.

Henry Aldrich was originally played by young Ezra Stone, now a TV comedy director. Henry Aldrich's sidekick was Homer,

who was a little dumber than Henry—even. There was no character corresponding to Fonzie in those days. Everybody below twenty-one was presented as being pretty witless.

There were movie versions of Henry Aldrich (in which his best pal became named Dizzy instead of Homer) and many other radio and movie series during the forties about teenagers, most of them about girls instead of boys. *Junior Miss*, *A Date with Judy*, and *Corliss Archer* were some of the titles.

Of course, these were the days of heavy censorship and an unreal puritanical attitude. Nothing ever happened on *The Aldrich Family* or in *Archie* such as Fonzie demonstrating how to snap a bra strap for the proper effect.

Yet despite the differences, the *Happy Days* gang can trace their ancestry back along a family tree bearing some great names in popular entertainment of another era. Of course the stars of *Happy Days* themselves have their own individual histories in show business.

1—THE HAPPY DAYS GANG: Henry Winkler, Ron Howard, Anson Williams and Donny Most.





2



3



4

Perhaps Ron Howard (Richie Cunningham) plays the role of a high school student so well because he has not only been one himself (very recently) but is *still* a student—a liberal arts major at Los Angeles Valley College in Van Nuys, California. Of course, Ron is a professional as well as a student.

For the first four years of his life, Ron just hung around the house, not accomplishing much of anything. But then he landed an important role in the movie *The Journey*, which starred Yul Brynner and Deborah Kerr. Being somewhat typecast as a red-headed young kid, he performed in such other films as *Music Man*, *The Courtship of Eddie's Father*, *Locusts*, and the title role in *Huckleberry Finn*.

Besides being Richie on *Happy Days*, Ron has played in many comedy and dramatic TV shows including *Red Skelton*, *Playhouse 90*, *Dobie Gillis*, *Guns, Smoke*, and of course, for eight years as Andy Griffith's television son, Opie. Ron's main interests are filmmaking, sports, and his new wife, Cheryl. The slender, 5 foot 9 inch twenty-one year old should be able to look forward to a lot of *Happy Days*.

Probably best known for his stage role of the dynamic New York Mayor, *Fiorello*, before *Happy Days*, Tom Bosley (Mr. Cunningham, Richie's dad) has also had an extremely varied and active career on Broadway, films and TV. When he was just out of the Navy, studying law at De Paul University, he tried out for roles in such dramatic radio programs as *First Nighter*, *Tom Mix*, and *Captain Midnight*—and got the parts. Stage roles followed, and soon he was in New York appearing in off-Broadway productions (*Thieves' Carnival* and *Mornings at 7*) and touring with traveling stock companies of other productions before he moved up to the big time, the on-Broadway production of *Fiorello*. This show earned him a

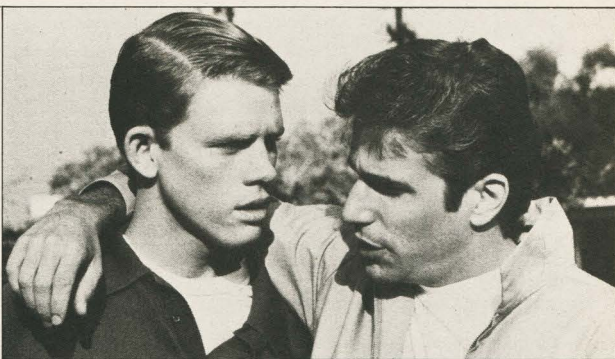
2—AT ARNOLD'S DRIVE-IN Fonzie, the coolest of the cool, does his thing—thumbs-up for The Fonz.

3—THE CUNNINGHAM FAMILY: Ron Howard, Erin Moran, Marion Ross and Tom Bosley.

4—THE FONZ explains the Whys and Wherefores of Chicks to Richie, Ralph and Potsie.

5—RON HOWARD AND HENRY WINKLER talk over a scene before filming the sequence for a HAPPY DAYS episode.

6—MR. C (Tom Bosley) is hopping mad at Fonzie (Henry Winkler) because Fonzie and Mrs. C (Marion Ross) have teamed up as contestants in a Harvest Moon dance competition.



treasure trove of awards—a Tony, the ANTA, the Drama Critics, and other prizes. An International Laurel Award came to him for his work in the movie *Love with the Proper Stranger*, with Steve McQueen and Natalie Wood.

Countless other movie and TV roles prepared Tom Bosley for the job of being Howard Cunningham, father to Richie, and sometimes pawn of Richie's pal, Fonzie. Or can *anything* prepare you for having to watch screen wife, Marion Ross, and Fonzie win a dance competition for the Harvest Moon Contest? Or for any of Fonzie's other schemes? Meanwhile, Tom lives with his real-life wife, Jean Elliot, and their ten year old daughter, Amy, in Tarzana, California, playing golf and tennis, to keep up his strength for dealing with Richie and Fonzie.

Marion Ross lives not far from her screen husband, Tom Bosley, in the city of Tarzana with her own children, Jim, 16 and Ellen, 13, when not before the cameras as Richie's mother on *Happy Days*. Whether cooking dinner for Richie, dancing with Fonzie, or scolding her TV husband, Marion is up to the task. She goes back in commercial TV just about as far as it goes. She played the Irish maid on the *Life*



with *Father* which was broadcast on TV live for three seasons. (*Upstairs, Downstairs* was not the first series to have important roles for those playing domestic help.) Later she co-starred with Keith Andes in the daytime soap opera, *Paradise Bay*. No stranger to film shows, Marion has also had important parts on *The Untouchables*, *Perry Mason*, *Ironside*, *Marcus Welby, M.D.* among many others.

Marion's acting career began at San Diego State College. After an award-winning college acting career, she moved to San Diego's prestigious Globe Theatre, and then the La Jolla Summer Theatre, and finally to Hollywood on the advice of star and director Mel Ferrer. Her first part was in Paramount's *Forever Female*, followed by roles in *The Glenn Miller Story*, *Lust for Life*, *Airport*, and many others. At 5 feet five inches, she stands some four inches less than her TV son and husband, and about a couple inches shorter than Henry Winkler. But she usually manages to stand up to all of them in the long run.

It almost seems as if Donny Most is *destined* to play sidekick to Ron Howard. On *Happy Days*, he is Ralph Malph to Ron's Richie Cunningham, and awhile back, Donny was Tom Sawyer to Ron's Huckleberry Finn on the ABC Entertainment special on the last name. Considering the high ratings of the *Happy Days* show, far worst fates could be imagined for a young man.

It may be hard to imagine anybody as nutty as Ralph Malph even having been in a college, but "Ralph"—that is, Donny—attended Lehigh University in Bethlehem, Pa., and has switched to the University of California at Los Angeles now to continue his studies—as a business major. Who would ever have suspected such a serious side to old Ralph? He's been singing and dancing since he was 15, and he began his TV acting career in

7—MR. C AND RICHIE: Tom Bosley and Ron Howard, with Tom concerned about Ron souping up his car.

8—MARION ROSS appeared in *COLOSSUS*, *THE FORBIN PROJECT*; *AIRPORT* and *TEACHER'S PET* among many other films before taking on the role of Mrs. C in *HAPPY DAYS*.

9—DONNY MOST made his motion picture debut in *AMERICAN*

DREAM with Cloris Leachman; Donny says he first became interested in acting after seeing the film, *THE JOLSON STORY*.

10—FRED ASTAIRE AND GINGER ROGERS? Fonteyn and Nureyev? No, these graceful exponents of terpsichore are Henry Winkler and Marion Ross, teaming up here to waltz off with the first prize in a Harvest Moon dance contest.





1973, first playing on *Room 222* and *Emergency*. He shares the same hair color with Ron Howard—a striking red.

As Potsie Weber, Anson Williams has been the winner two years in a row of the annual April Fool's Day contest, being crowned "Fool of the Year" on both occasions. If he wins a third time, it seems only appropriate that the crown and title be made his permanently. But of course, actor Anson Williams is no fool off screen. He is an accomplished writer of music and poetry, as well as being a singer and clarinet player.

Talent runs in Anson's family; he's the son of Rosalind and Haskell Heimlick, his father being a well-known artist and sculptor. Anson's own inclinations ran

to less solitary art. After being a California State College drama major, he began a professional career in summer stock productions of *The Music Man*, *The Sound of Music* and *South Pacific*. While he was playing opposite Pattie Andrews (of the famous Andrews Sisters) in *Victory Canteen* at the Ivar Theatre in Hollywood, he was seen by a talent agent who got him into



11—**ERIN MORAN** made her movie debut with Debbie Reynolds in *HOW SWEET IT IS*, then followed it up with other film roles in *80 STEPS TO JONAH* with Wayne Newton, and *THE WATERMELON MAN* with Godfrey Cambridge.

12—**POTSIE WEBER** (Anson Williams) with the Cunninghams; Anson has appeared as a guest on many TV shows, including *DINAH SHORE* and *MIKE DOUGLAS*; he introduced his first record on Dick Clark's *AMERICAN BANDSTAND*.

13—**FONZIE THE FLATFOOT**: Deputized a special policeman (to act as conciliator between rival gangs) Fonzie brings the job home with him to the Cunningham household where he is a boarder, and promptly issues a ticket to Mr C because his trash can was not covered.



TV commercials, and then acting roles on *Owen Marshall*, *Marcus Welby*, and the *Hallmark Hall of Fame*, among others. All this led to him being cast as Potsie Weber, and having to look on enviously as Fonzie effortlessly gets a bevy of pretty girls to surround him for a photo to be used on his Christmas cards.

Potsie may be a "fool," but he is probably smart enough to wish he knew Fonzie's secret!

Being the sister of Richie Cunningham isn't the easiest job in

the world for Erin Moran. But then being the brother of Joanie Cunningham is no easy task either—especially when he has to worry about her going out on a date with Fonzie's younger brother! But the cast of *Happy Days* makes it all look easy, even Erin Moran, the youngest one of them.

At sixteen years of age, Erin has the usual teen interest in records and music, and sports such as horseback riding and swimming. But she has had an

active professional acting career as well. She had the co-starring part of Jenny in the *Daktari* series, just after her first role of all in a pilot film, *Stanley vs. the System*. Her first movie part came in a Debbie Reynolds film, *How Sweet It Is*. After these firsts, she appeared in countless major TV shows and several more movies.

Today, Erin is one of the stars of *Happy Days*, while just getting ready to enroll in North Hollywood High for the first time.



LAVERNE, SHIRLEY, FONZIE AND MILWAUKEE

BY ARCH PENDLETON



When Laverne De Fazio and Shirley Feeney are around, there's always been lots of fun on tap. Not the intellectual types, the girls struggled through high school together, then went right to work in the bottle cap division of the Shotz Brewery in Milwaukee, Wisconsin, in the late 1950s.

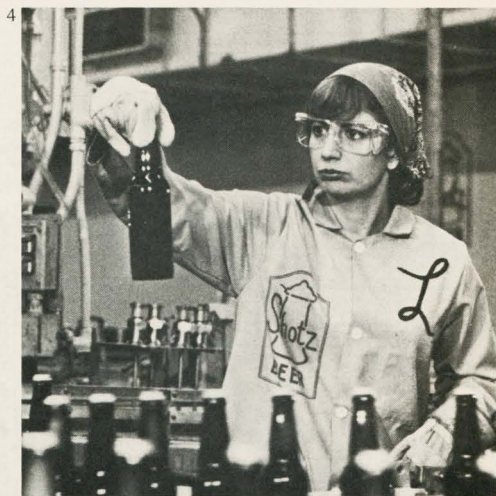
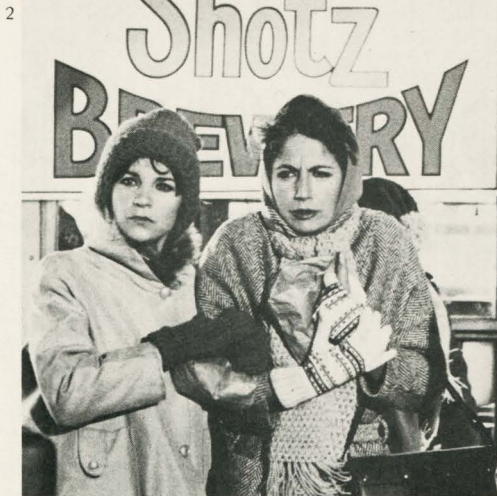
But if Laverne and Shirley, two very distinctive personalities, are a little rough around the edges, they're also two of the world's greatest tryers, and their feisty, spunky determination has constantly gotten them into humorous situations on their ABC television program, *Laverne and Shirley*—a highly rated comedy series that got its start with

Henry (Fonzie) Winkler on ABC's *Happy Days*.

Starring Penny Marshall as Laverne, a realist who always says what she thinks, and Cindy Williams as Shirley, who like millions of girls is waiting for the man of her dreams to drive up in a sleek car and whisk her away to a happy and secure life, the *Laverne and Shirley* show came about because Laverne and Shirley, friends of The Fonz, appeared on a *Happy Days* episode in which they rocked and rolled to Fonzie's Elvis Presley act. In this, The Fonz was backed up musically by Richie Cunningham (Ron Howard) and his combo, and the two girls were such a hit on the show that ABC asked the

producers of *Happy Days* to come up with a brand new series built exclusively around Laverne and Shirley. A series in which The Fonz, Richie, Ralph Malph and other *Happy Days* characters have since appeared as special guests.

Laverne and Shirley premiered on Tuesday evening, January 27, 1976, and has been going strong ever since. In fact, one week the very next month, *Laverne and Shirley* was polled the number one show of the week, with the second highest rate show being none other than *Happy Days*. That's quite an accomplishment for a couple of girls who aren't necessarily supposed to know their way back home.



1—FONZIE ROCKS AND LAVERNE & SHIRLEY ROLL while Richie Cunningham and his combo back up The Fonz doing his Elvis act, in this HAPPY DAYS spisode that won Laverne & Shirley their own ABC-TV series.

2—SHIRLEY AND LAVERNE freezing this winter out in front of Milwaukee's Shotz Brewery, where they work in the bottle cap division.

3—CINDY WILLIAMS AND PENNY MARSHALL star as Shirley Feeney and Laverne De Fazio; Cindy's big-

gest role prior to the LAVERNE AND SHIRLEY show was in the hit film AMERICAN GRAFFITI, co-starring Ron Howard.

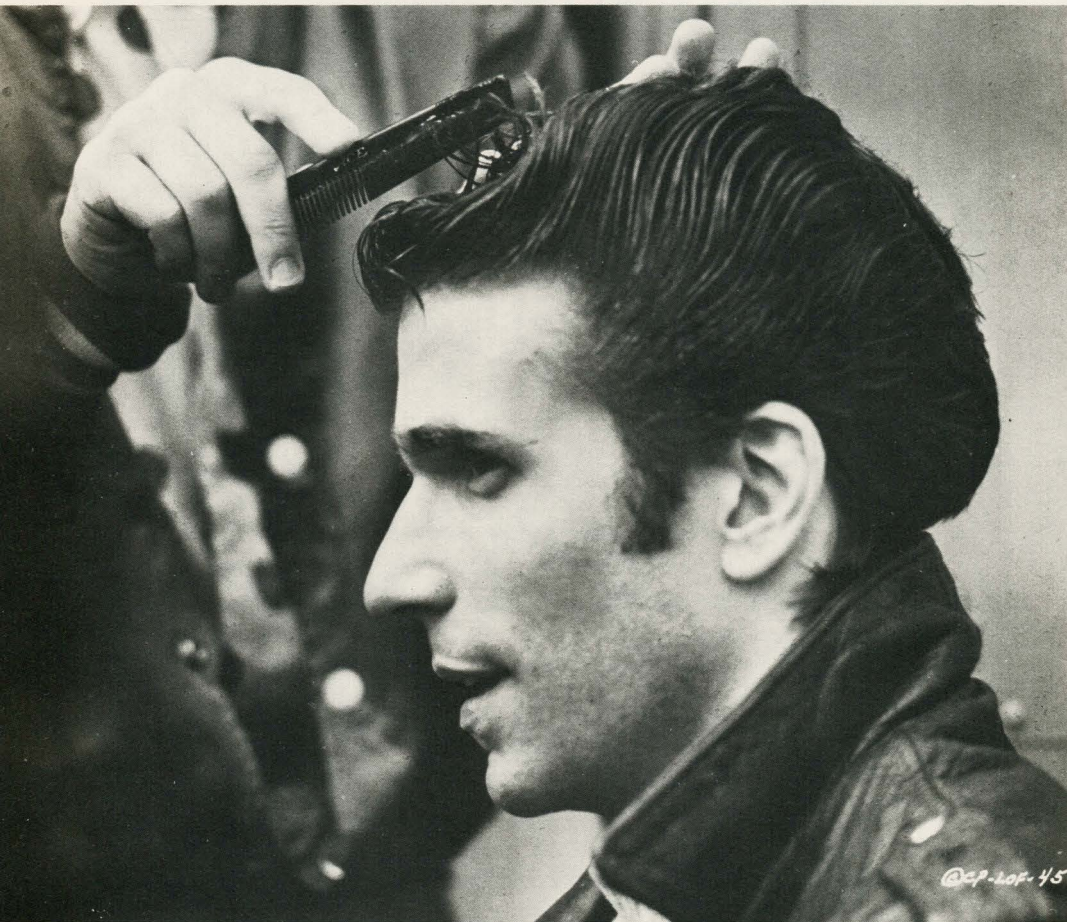
4—BOTTLE CAP INSPECTOR: Laverne De Fazio double-checks a Shotz product, making sure the top won't pop before it's supposed to.

All Photos From LAVERNE AND SHIRLEY Copyright 1976 by American Broadcasting Company and Paramount Pictures Corporation.

Columbia Pictures' Smash Hit Film Starring Henry Winkler, Perry King, Sylvester Stallone, Paul Mace, and Susan Blakely—All About What It Was Like Growing Up in Brooklyn in 1957—When Monogrammed Leather Jackets, Greasy Hairdos, Saddle Shoes and Pegged Denim Pants Reigned Supreme—

The Lords of Flatbush

BY DON GLUT



1— HENRY WINKLER gets the royal treatment, a 1950s hair style, from the film's hairdresser, representing New York City's "We Give Great Haircuts, Inc."

I was a teenager back in the 1950s. Not just *any* teenager, I was a member of the elite. My social peer group was comprised

of a group of teenaged friends whose "uniform" consisted usually of jeans, engineer boots and hair slicked back into a "DA"

(which is often incorrectly referred to today as a "ducktail"). We wore black leather jackets with upturned collars. On the

Special Thanks to Columbia Pictures for All These Great Photos

All Photos From THE LORDS OF FLATBUSH Copyright 1974 by Columbia Pictures Industries, Inc.

back of these jackets, white against the ebon background, were the words . . . "Vandals, Chicago."

Remembering back to those days, when being "cool" involved a great deal of style and ritual, all of which contributed to an overall "hard guy" image, the motion pictures that were made back then to portray that era were never convincing. No one I knew ever looked or talked like the over-30 teenagers in those films. It wasn't until 1974 that a truly *authentic* movie about the so-called "greaser" image of the Fifties was made.

The film was titled *The Lords of Flatbush* and prominently featured Henry Winkler.

Henry played the part of Butchey Weinstein, a member of a Brooklyn teenage gang. Butchey was one of four members, including Chico Tyrell (Perry King), the only Lord with a motorcycle, big Stanley Rosiello (Sylvester Stallone), and wimpy Wimpy Murgalo (Paul Mace). It was 1957, and the Lords were mostly concerned with upsetting Miss Molina's homeroom, hanging out at the local pool room, or at Eddie's Candy Store, or getting into rumbles with other gangs.

Of all the Lords, only Butchey seemed to have any real ambition—or brains. In a performance quite subdued in comparison to his role of Fonzie on TV's *Happy Days*, Henry Winkler played Butchey as a three dimensional character. He wasn't just tough; he was an artist with a promising future awaiting him—providing he decided to strive for that future.

Oftentimes, Eddie, the owner of the candy store, would wait until the other Lords had left the hangout for the night so he could speak to Butchey alone. Eddie recognized that a talented and intelligent person lived beneath Butchey's tough exterior and leather facade. When he talked to Butchey about maybe for-

getting the Lords in favor of pursuing his art, the teenager would think for a few moments, then slip into his hard guy role. In the Lords' turf, as with the Vandals of Chicago, you had to be somebody . . . you had to belong and have prestige. And in 1957 the Lords certainly commanded prestige.

Butchey's answer to Eddie was that he would accomplish something important in his life. Maybe he'd create an art masterpiece and dedicate it to Eddie himself.

Columbia Pictures' *The Lords of Flatbush* primarily follows two members of the Gang, Chico and Stanley, and their romantic escapades. Chico desperately wanted to impress and conquer the attractive new girl in school, Jane Bradshaw (played by model Susan Blakely), "little Miss White Bread." Mustering up all his cool, Chico desperately tried to make it with Jane but eventually failed. Not even the car that the Lords stole for him, or Butchey's attempts at talking to Chico, could do much for him. Besides, Chico was a Lord and Lords didn't get depressed over the loss of just one chick.

Stanley had other problems. He was shooting pool when Fannie Malincanico (Maria Smith) approached him from behind and said "I'm late!"

At first Stanley's mind didn't register as to just what the girl was saying. "Late for what?"

Stanley finally realized what was happening and agreed to marry her. He had been saving to buy a car, but now he had to pay \$1,600 for a wedding ring at Birnbaum's Jewelry Store.

It was after Stanley resigned himself to marriage, and Chico lost Jane, that the Lords rumbled on the football field. Leading the football players was Arnie Levine (Frank Stiefel), the "dip" that had taken Jane away from Chico. During the fight Butchey's leg got broken. But he managed to

hobble with a cast to Stanley's wedding.

Stanley was now a married man, but the foursome were still the Lords of Flatbush.

The Lords of Flatbush was shot on location on the more economical 16mm film and later blown up to 35mm for theatrical release. In a way, the 16mm "grainy" look lends an authenticity to the film. It is almost as if someone's home movies of twenty years ago were now being shown theatrically. The graininess works.

Playboy magazine gave the film a rave review, describing it as "a realistically photographed and explosively funny, honest and downbeat recollection of what it was like to be growing up."

As I watched the film I couldn't help but recall how *seriously* I and my friends once took the very things that now seemed to be so humorous in *The Lords of Flatbush*. Henry Winkler and the other actors in *Flatbush* played their roles with that same sobriety, and let the humor emerge accordingly.

Audiences appreciated their work. In New York City alone, the Columbia film overshot the \$2 million mark. For a while there was even talk about making a sequel to *The Lords of Flatbush*, and then the whole *Flatbush*, and then bringing the whole *Flatbush* concept to television in the form of a regular series. To date, neither has materialized, but I for one am still waiting.

At least there is *Happy Days*, with Henry Winkler as a more mellowed leather-jacketed teenager from the 1950s. As Fonzie, Winkler is not quite as serious as he was in the role of Butchey Weinstein. And the "Fonz" never displays the wisdom, intelligence or talent of Butchey.

But the exterior image is still there—a nostalgic look at what it took to be cool back in the days of the Lords of Flatbush.



2—IT'S WEDDING BELLS for Stanley and Frannie (Sylvester Stallone and Maria Smith) when she tells him she's late.

3—A RUMBLE breaks out between Butchey Weinstein (Henry Winkler) and two of the Lords when

Butchey takes exception to some remarks the gang has made to a couple girls.





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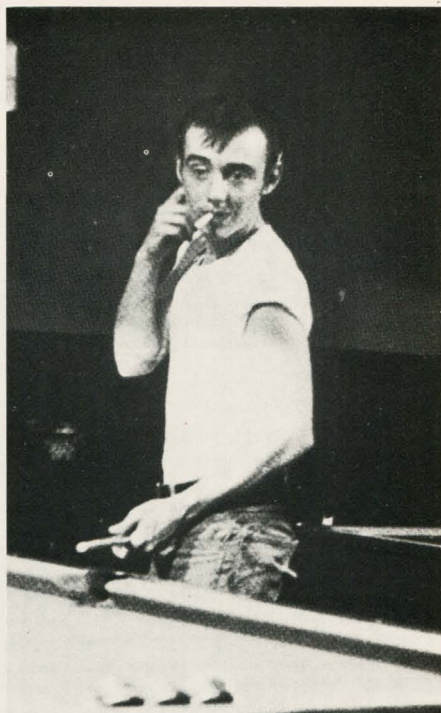
4—THE LORDS OF FLATBUSH IN PERSON: Henry Winkler, Perry King, Sylvester Stallone and Paul Mace.

5—"LITTLE MISS WHITE BREAD" (Susan Blakely) a new girl in school gets the sidewalk treatment from the Flatbush Four.

6



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8



9



6—RUMBLING ON THE FOOTBALL FIELD: The Lords take on the high school football team.

7—WIMPY MURGALO (Paul Mace) gets the word about the coming

rumble while shooting pool down at the local Flatbush pool hall.

8—RAP SESSION between The Lords and high school football hero Arnie Levine (Frank Stiefel).

9—IN A STOLEN CAR Chico (Perry King) tries to make out with Jane Bradshaw (Susan Blakely) but for Chico the scene with Jane turns out to be strictly nowhere-ville.

“KATHERINE”

Reviewed by Thom Montgomery

Fonzie as a Radlib? Fonzie tossing a bomb? The carefree rebel without a cause suddenly achieving purpose—and dark and devious purpose at that?

It happened one movie in *Katherine*. And while the fuzzy-haired Bob (our own Henry Winkler) bears little outward resemblance to the leather jacketed tough, Fonzie, the role he played in this sleeper of the century can be considered amphibolous to the character we see on *Happy Days* television.

The scenario of *Katherine* reads like something members of the SLA, the New World Liberation Front, or any modern radical, bombing bumblers might write. Billed as “a portrait of a young revolutionary,” the film’s anti-heroine is straight from the pages of yesterday’s news. She’s a chic, svelt, lady from no-human’s land, with a purple-tinged soul. Written with the advantages of hindsight, *Katherine*’s 1975 background is peculiarly dated. It suffers from modernity. “The trouble with being too modern,” after all, as Oscar Wilde, the revolutionary of the Gay Nineties once wrote, “is that one is apt to become old fashioned too soon.”

Katherine manages to do just that.

But the TV-movie’s faults may be glossed over in a review of

Winkler’s work. Bob, the role he plays in this curious film, is Katherine’s boyfriend. As we watch Kate become untamed in her own shrewd manner, the falsity of her life flickering on our television screens, we are suddenly brought to life by the full-throated portrayal of Kate’s boyfriend by Henry Winkler. His appearances on the TV screen take on a certain electrifying aspect. Especially when viewed from his role as Fonzie.



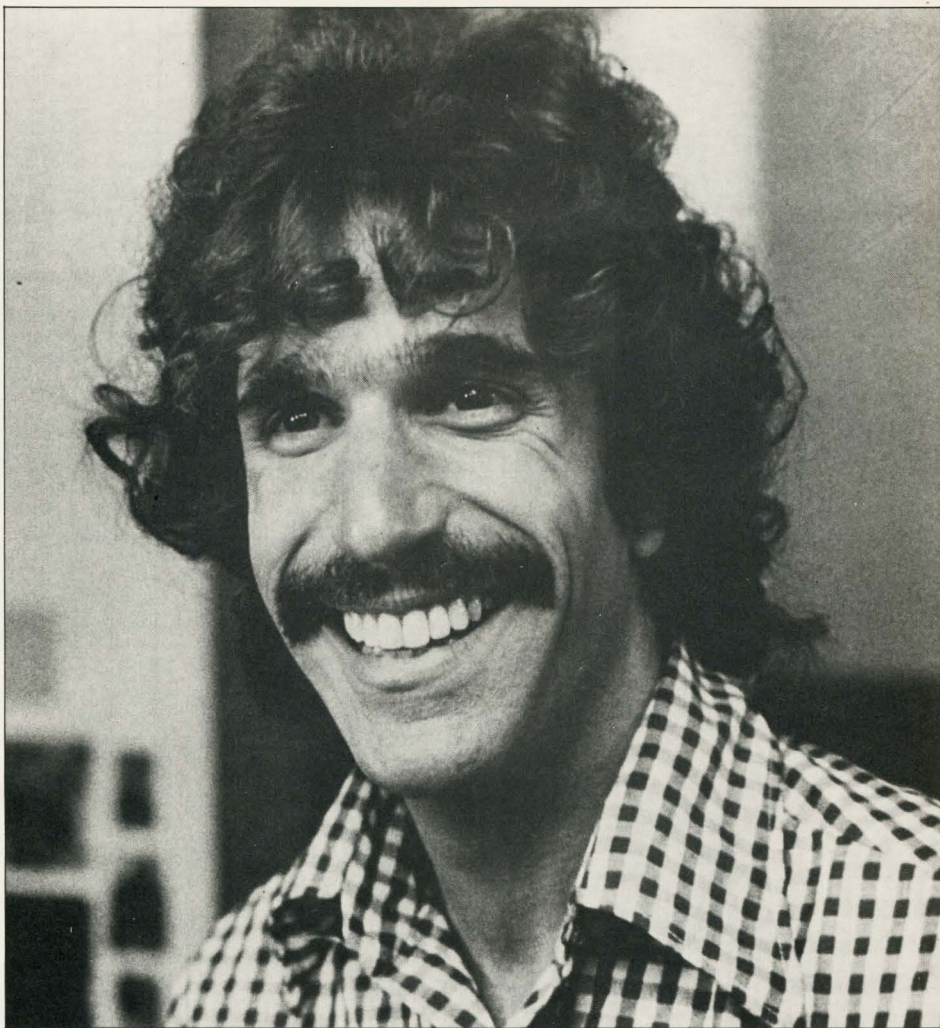
Where Sissy Spacek is specious, Henry Winkler is bright. The role is that of rebel. Fonzie is, at heart, a hero-worshiper, and models himself psychologically on those great rebel heroes James Dean and Marlon Brando—who in the fifties were, really, one and the same. Bob is also a hero-worshiper, modelling himself

after Che Guevara. And just as Fonzie’s behavior is at once outrageous and innocent and (today) understandable, by virtue of his search for a never-found self, so Bob is a character never found.

After all, Fonzie will never grow up to be James Dean or Marlon Brando. He’ll most likely continue being a grease jock or sell insurance. We know that. And Bob is never going to grow up and fight battles for The Cause in the jungles of South America. He’s going to grow up and sell insurance or enter some other white collar haven.

To view Bob is to view the modern Fonzie. The subtle differences are there, and Winkler does an astounding job in bringing them forth. While throwing a bomb would be as alien to Fonzie as pushing a pencil would seem to Bob, both are doomed by their own ignorance of the future—of the future as prelude to the past. Winkler brings out the differences—and manages nonetheless to bring out the striking similarities. As Winkler plays the role, the two young adolescents remain forever teens. As an actor, it is as though Winkler (as Bob) were searching for Fonzie. And as we know, he found him.

It is a remarkable accomplishment.

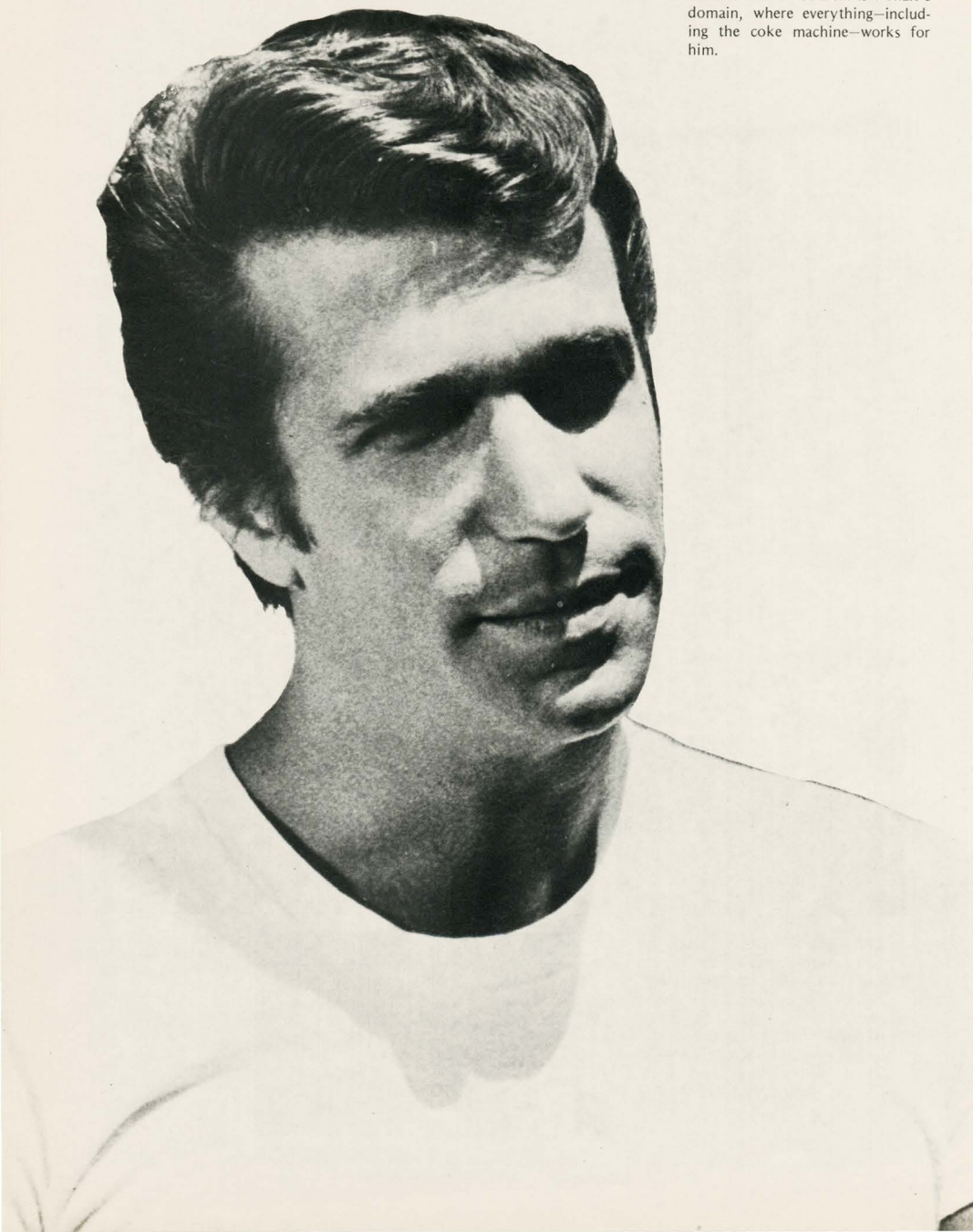


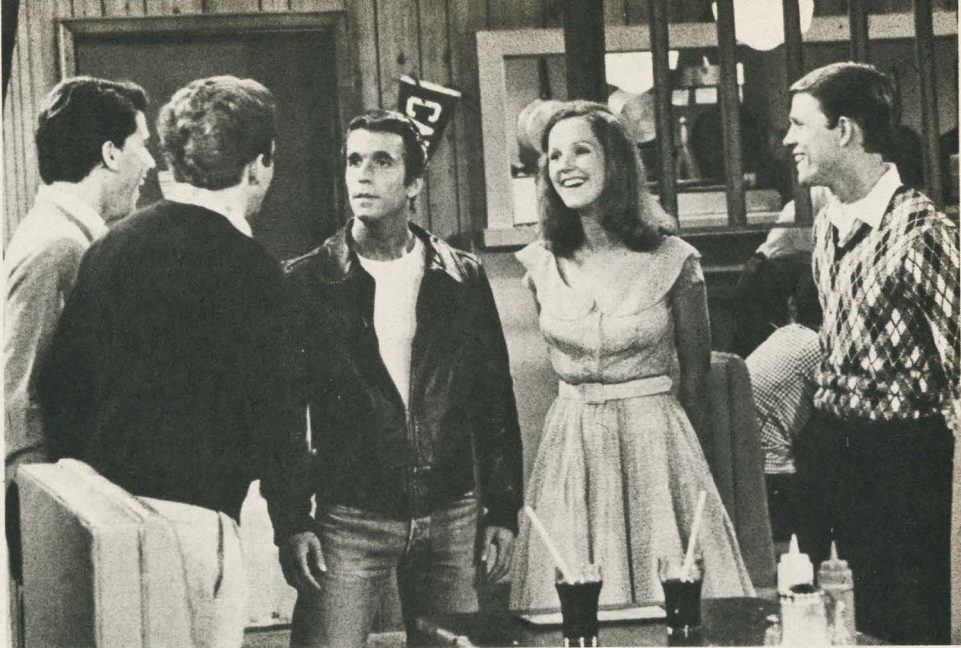
- 1—**KATHERINE** (Sissy Spacek) a young revolutionary starting in college and working her way towards militancy and underground activities.
- 2—**HENRY WINKLER** as Bob, a terrorist in ABC-TV's **KATHERINE**, a World Premiere Movie broadcast on the **ABC SUNDAY NIGHT MOVIE** on October 5, 1975.



*Photos from KATHERINE
Copyright 1975 by American
Broadcasting Company*

1—ARNOLD'S DRIVE-IN is Fonzie's domain, where everything—including the coke machine—works for him.





“HANGIN’ OUT AT ARNOLDS”

BY DON GLUT

There have always been places to hang out after school closed for the day.

I did that during the Fifties in Chicago at a local restaurant and confectionary store called Martin's which used to be filled to capacity with leather-jacketed teenagers until it closed about 10:00 each night. Elvis and Fats and Jerry Lee wailed from a jukebox flanked by booths over which hung a seemingly eternal cloud of cigarette smoke. Neither Martin or his wife Toni ever let anyone dance to the jukebox music, though. When anyone tried to dance, Martin or Toni

stopped them. In fact, I'd never known a hangout like Martin's to allow dancing. None of them had the required license.

Arnold's, the afterschool hangout on ABC-TV's hit show *Happy Days*, obviously has a different kind of license than Martin's did in Chicago. Not only is dancing permitted, but Arnold (played by Pat Morita) somehow manages to keep that floating cloud of cigarette smoke *out* of his establishment and bring a more acceptable clientele *in*.

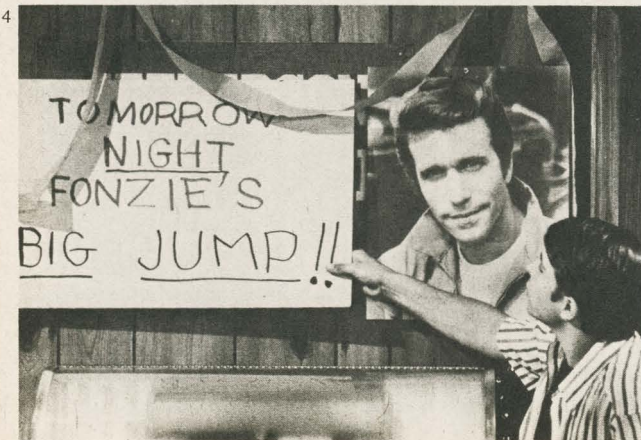
Most of the patrons of Arnold's, a drive-in restaurant complete with uniformed carhops, are average or better-than-average

high school students. None of them cause Arnold, the owner of the place, much trouble. Arnold keeps his restaurant brightly lit and frequently lends it out for a school dance or other function.

But while it is the "nicer" kids that give Arnold most of his business, it is Arthur Fonzarelli (Henry Winkler), or simply "Fonzie," whose presence dominates the atmosphere of the place.

When Fonzie enters Arnold's restaurant, the chicks swoon as if they'd just seen Elvis, while the guys wish they could have a tenth of his cool.

Fonzie knows that Arnold's is his domain. A mere thud of the Fonz's fist against the silent jukebox will bring the voice of Elvis blaring from the speakers. The back room, cleverly disguised as the men's washroom, is actually Fonzie's office. Here Fonzie carries on his business with the



other guys who come to him for advice, or to adulate him. It is also here that Fonzie undergoes the landscaping of his DA hair-cut.

Much of the action on *Happy Days* occurs on the Arnold's restaurant set.

On one occasion, Richie Cunningham (Ron Howard) and his pal Potsie Weber (Anson Williams) decided that the way to meet some of the more desirable girls at school (like the cheerleaders) would be to hold a beauty contest. The two connivers would offer an incredible list of prizes, including a trip to Hollywood and a date with Efram Zimbalist Jr., the star of TV's *77 Sunset Strip* and *F.B.I.* The beauty contest would be held at Arnold's.

Naturally, Richie and Potsie had no way of giving *any* of the promised prizes. But what did they care? All that really mattered was their meeting and dating a bevy of beautiful girls in the meantime.

Fonzie finally agreed to save the boys from their predicament by having one of his own legion of chicks win the contest and not demand any of the prizes. But on the night of the contest, with Arnold's packed to capacity, Fonzie's girlfriend failed to arrive. Fonzie strutted into Arnold's at the last minute and confessed that he and the girl had rather indelicately parted company.

As Richie and Potsie sweated and went through with the ordeal, Fonzie went into his office to think of a solution. The contest continued to its inevitable conclusion. A winner was selected. But when Ritchie and Potsie revealed the fact that there weren't any prizes, only Fonzie could save them from the contestants' wrath.

And Fonzie had the best solution of all—the winner would have him for a date for a *full month!*

Arnold's has served as an

ersatz auditorium (as when Fonzie did his Elvis imitation and sang "Heartbreak Hotel" to his screaming female fans) and the potential battlefield between two rival teenage gangs (until Fonzie, temporarily wearing a policeman's uniform used his authority and his cool to stop the violence before it could actually begin).

It is also a restaurant where, to the dismay of Arnold himself,

Fonzie puts a lot of his bills on the tab.

Arnold's is a hangout, all right, but probably a more friendly hangout than most of us remember.

2-PARTY TIME AT ARNOLD'S with Ralph Malph (Donny Most) all sported up 1950s style and looking like a teenage version of Bing Crosby, complete with fedora and pipe.

3-FONZIE'S RAP SESSION with the boys includes The Fonz telling them all about the joys of independent living.

4-FONZIE'S BIG JUMP is heralded at Arnold's like the big special event it certainly is; on his motorcycle The Fonz is going to leap over a dozen trash cans, Evil Knievel style.

5-HENRY WINKLER AND RON HOWARD are fast becoming one of television's brightest situation comedy "teams."





Henry Winkler has been making a lot of personal appearances lately all over the world, from the United States to Australia, and everywhere else. These photos were taken February 28, 1976, in Detroit, Michigan, where Winkler arrived as Special Guest Star for Detroit's "Van-tastic"—a fabulous show featuring all the new travellin' vans, and special customized vans too. More than 175,000 people showed up to see Henry in person.







Remember the old legends about the long road to film stardom? The stories about the junky little room off Hollywood Boulevard, the agents who turn down more actors than they accept? And remember how the hero of such legends always manages to get one or two walk-ons after seemingly endless rejections, and then finally is discovered by an astute director?

Henry Winkler never heard of that legend. Or if he did, he ignored it.

Winkler has his own route to stardom.

Whatever motivation and inspiration that gave Henry Winkler the idea to become an actor got him very many stage roles throughout his schooldays and afterwards, both on and off Broadway. It was a good start for a guy with talent.

But that's about as far as Winkler went in catering to the old legends. At about the time his contemporaries went searching for the great many-lined role, or at least something with action in it, Winkler went to Hollywood.

His roughest time in filmland

was his first month. He only landed a few roles.

By the end of his first thirty days, he had worked in such diverse TV programs as *The Mary Tyler Moore Show*, *Rhoda*, *Paul Sand's Friends and Lovers*, and *The Bob Newhart Show*.

Now that wouldn't be bad for a Hollywood pro. But for a Hollywood beginner, it was astounding. After all, while the gossip columnists who used to run Hollywood through their gossip sheets are all gone (except for Rona Barrett, who insists on clinging to the dying gossip vine), there is still a reputed system to be bucked.

You don't just wander around Hollywood picking up plum roles the way Lana Turner and her sweater used to do. And especially not your first month in town!

You make the rounds. You talk to agents, directors, producers, casting agencies, anyone and everyone. If you can't get a role that way, you sit in dark coffee houses and talk shop with people who are working, or people who at least also want to be in films or on TV.

But Winkler couldn't, apparently, be bothered.

After his astounding thirty day success story, he next landed the juice role of "Fonzie" in *Happy Days*, and for an entire season, the Hollywood newcomer just let the fame roll in.

While a cult began building around Henry Winkler, all the right people seemed to want him. He appeared on *Laverne and Shirley*, a spinoff from *Happy Days*. There was *The People's Choice Awards*, *The Dinah Shore Show*, and others.

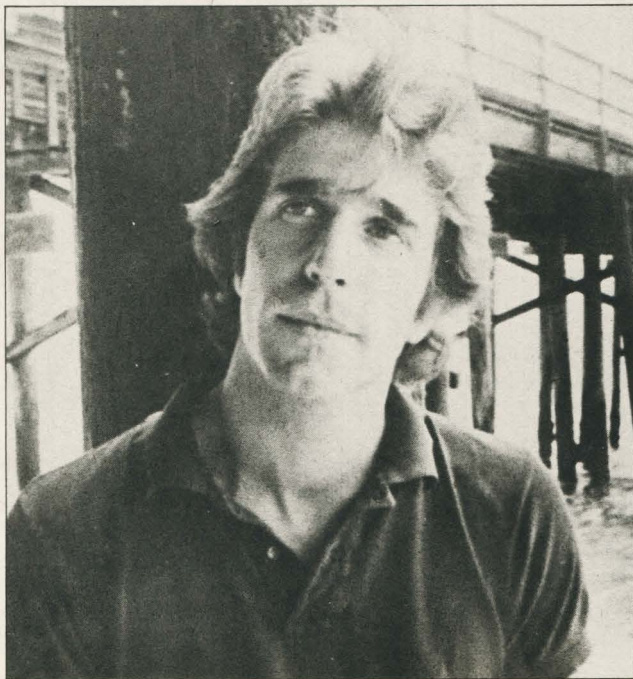
All the while Winkler stays cool, though. As an actor, he wants other things too.

And, like Lola, whatever Henry wants, Henry seems to get.

Continued on page 40

WINKLER'S WAY

BY KEN BERKOWITZ

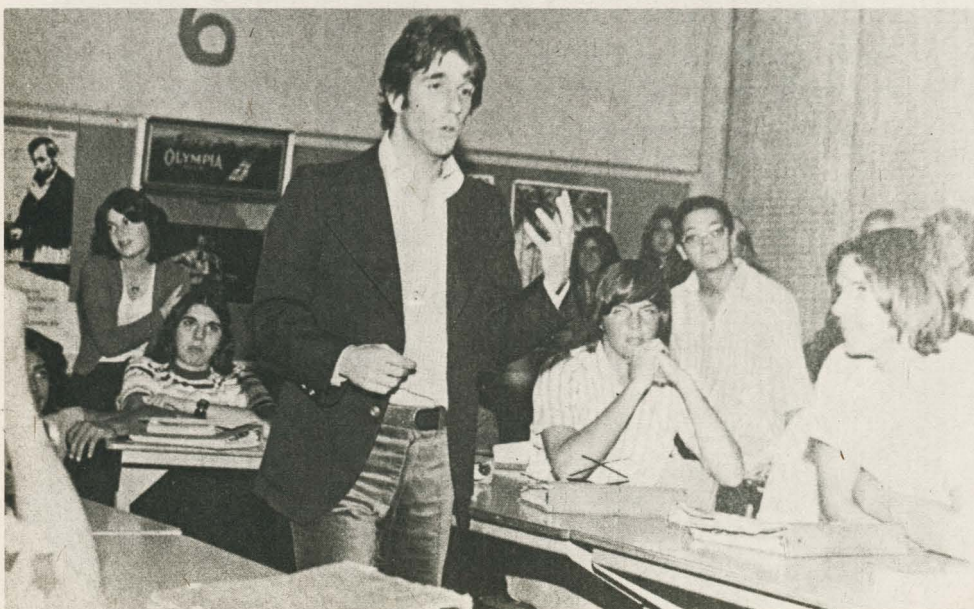




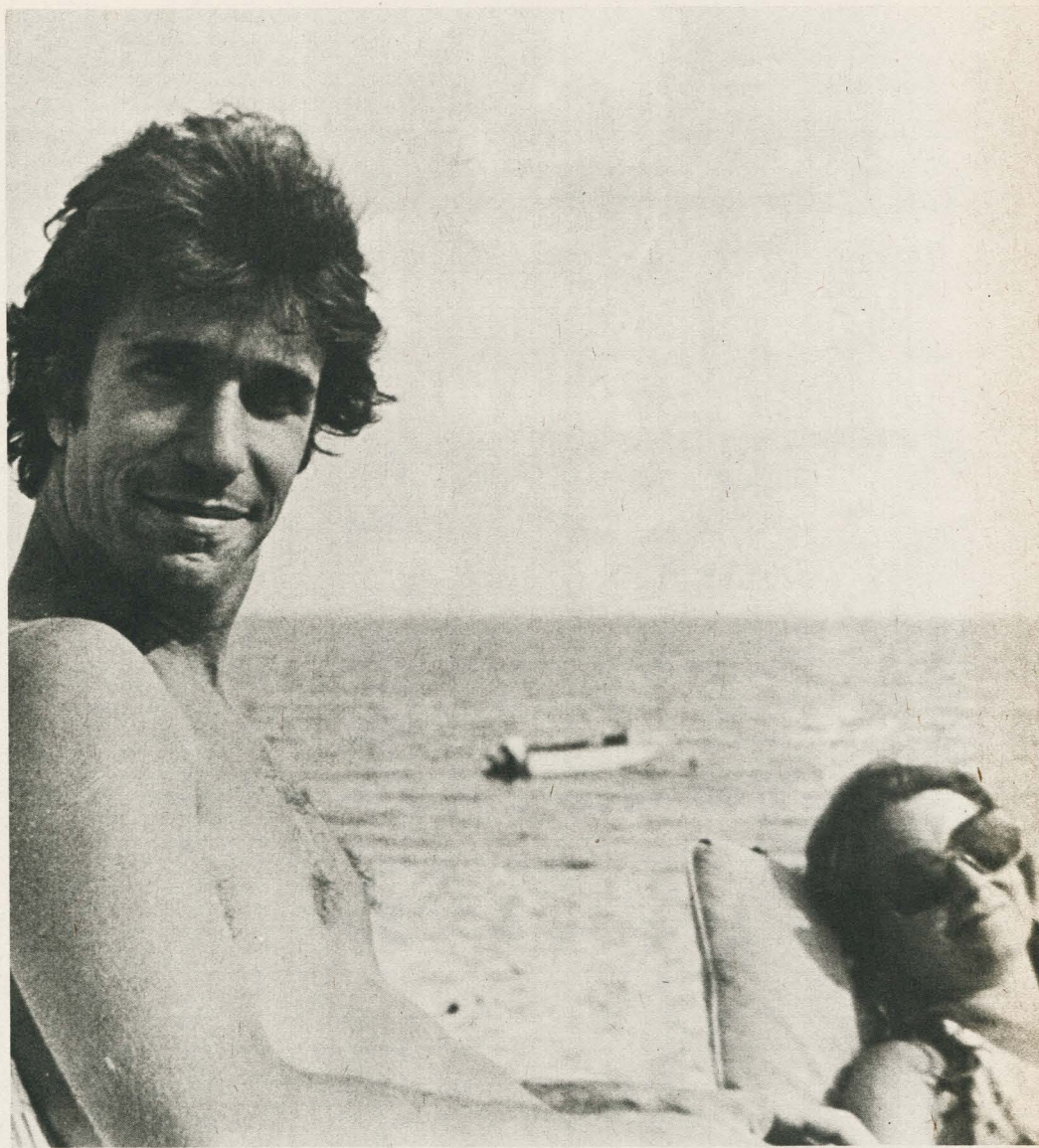
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1—**MILWAUKEE TELETHON:** Henry Winkler entertains at Milwaukee, Wisconsin's 1975 Telethon for Epilepsy, where he helped raise more than \$70,000 in donations.

2—**OF THEE I SING** (McBurney School For Boys) Winkler's second

acting role, as "Wintergreen" in George Gershwin's musical; Winkler was in the 11th grade at the time.

3—**AT GRANT HIGH SCHOOL IN VAN NUYS, CALIFORNIA** Winkler talks to students about Profes-

sional Careers in Show Business, and about Living By Yourself while pursuing your career.

4—**WINKLER AT THE PACIFIC OCEAN:** Relaxing here with Mary Flannigan, the wife of his best friend Marc.



This time he wanted what only Hollywood could give him. A great film role. Not necessarily a starring role, not a glamor and glitter role, but a good solid film role.

So when he read the script of *Katherine*, an ABC-TV World Premiere Movie, he was impressed. He quickly accepted the role of "Bob," the heroine's lover, in this film about a fictional Patty Hearst.

As far as Winkler was concerned, the *Katherine* script was great, and it was a movie role. More, it proved a joy for him to do. He slipped his work on *Katherine* in smoothly and easily with his work on *Happy Days*. But the film hardly created a stir among the moguls of movieland.

So what's he doing now? He's already finished the third season of *Happy Days* and is looking to the future.

He has more guest shots for other shows.

There are many more personal appearances to make around the world, and back again.

And he's reading scripts like mad, looking for a good one the restless actor in him is going to want to do; one that'll grab him and keep him.

And there are plenty of scripts to read now. Because now he's a property. The staying power of *Happy Days* has impressed the right people. And Winkler feels that with the right script he can get into major films.

And that's what he wants.

Of course, there's hardly any chance he'll make it. Things like that just don't happen. Ask the Hollywood legends about it. They'll tell you.

Nothing succeeds like success, as Oscar Wilde wrote. And as he also said later, if you want to succeed, don't start at the bottom of the ladder.

Winkler is sitting.

Holding on.

The role will come.



5—THE INSPECTOR GENERAL (Yale Repertory Company) On stage, Henry Winkler in his role of "Dobchinsky."

6—INCIDENT AT VICHY (Cincinnati Playhouse In The Park) This Arthur Miller play starred Henry and Paul Collins.



Henry Winkler gives a congratulatory kiss to Cindy Lee, 17, Miss American Teen-Ager, flown from her home city, St. Paul, Minnesota, to Hollywood to meet Winkler and other "Happy Days" cast members at Paramount Television Studios, where Cindy made a brief appearance on the show, January 27, 1976.

crazy Joe

BY BOB GREENBERG

*All About
Henry Winkler's Second Film—
A Dino De Laurentiis Production
Starring Peter Boyle, Paula Prentiss,
Eli Wallach and Fred Williamson*

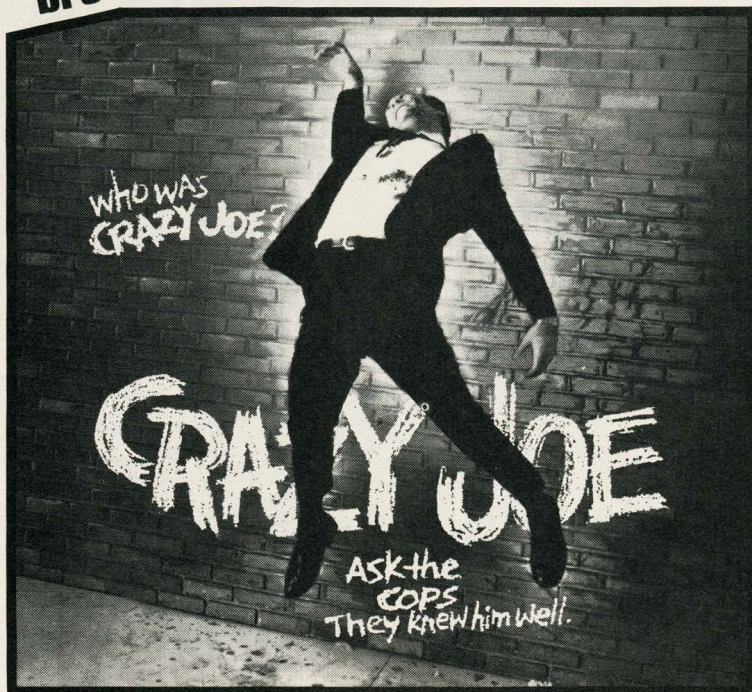
Henry Winkler died in *Crazy Joe*.

Fortunately, he was in good company. He and Peter Boyle ate hot lead in the final gruesome scenes of this Dino De Laurentiis production for Columbia Pictures, released early in 1974.

Following the unparalleled success of *The Godfather* in 1972, dozens of film producers began grinding out "true-to-life"

gangster pictures in the modern mold, replete with Peckinpah-style blood and violence, foul language, extensive sexual escapades, and an arrogant "tell-it-like-it-is" attitude. Pictures such as *Capone*, *The Valachi Papers*, and *The Don Is Dead* cleaned up at the boxoffice with their spectacular action, exposes of such organized crime figures as Lucky Luciano and Vito Genovese, and casts almost invariably including actors who had appeared in *The*

**His crazy ways had the
family climbing walls.
Then one night his blood
brothers drove him up it!**



Special Thanks To Producer Dino De Laurentiis For All The CRAZY JOE Photos.

All Photos from CRAZY JOE Copyright 1973 by Columbia Pictures Industries, Inc.

Godfather.

No exception to the rule was Dino De Laurentiis, one of Italy's foremost producers with a legendary nose for boxoffice dollars and a long string of hits such as *La Strada*, *Barabbas*, and *The Bible*. De Laurentiis brought the controversial *Valachi Papers* to the screen in a successful production which featured international star Charles Bronson as the rebellious Cosa Nostra soldier.

Perhaps this very concept of

the rebellious soldier within the infamous Cosa Nostra (literally "this thing of ours" in Italian), a concept which had worked well at the boxoffice, and the then recent gangland style public execution of Brooklyn's Joey Gallo led him to his next gangster film project, *Crazy Joe*. De Laurentiis wanted to make more films in the United States, and brought his Italian crew with him. Carlo Lizzani, the director, had been associated with De Laurentiis'

Bitter Rice some twenty years before, and had earned an Academy Award nomination for the screenplay. Cameraman Aldo Tonti had shot the 1954 version of *War And Peace*, and John Hustons' bizarre film, *Reflections In A Golden Eye*, featuring *Godfather* star Marlon Brando. He also lented *The Valachi Papers* and another Bronson starrer, *The Stone Killer*, both for Dino De Laurentiis; and then came *Crazy Joe*.

Joey Gallo had earned the title of "Crazy Joe," according to Joseph Valachi, by using excessive muscle in forcing Brooklyn businessmen to comply with his rules, and use his cigarette and gumball machines in their stores. As Valachi said, "He was nuts using that rough stuff. That's why they started calling him Crazy Joe. Look what it got him!"

"What it got him" was not his execution. In fact, Gallo was not killed until after Valachi himself had died, in 1971. At the time Valachi spoke, in the mid-sixties, Gallo was himself serving a prison term for extortion, the very attitude and tactics which had earned him his name. Other arrests in his sordid past included burglary, assault, and kidnapping. Not exactly the stuff of which heroes are made, but definitely the qualities of an ambitious gangster.

Screenwriter Lewis John Carlino had previously written other Mafia-oriented motion pictures, namely *The Brotherhood*, which starred Kirk Douglas, and *Honor Thy Father*, the story of Joseph Bonanno. His source material for *Crazy Joe* was a series of articles about Joey Gallo, written by journalist Nicholas Gage. Carlino had much in common with another Italian New Yorker who specialized in the



1—HENRY WINKLER played it tough and loyal to killer Joe.

2—CRAZY JOE HIMSELF (Peter Boyle) blasting away at his enemies.



underside of his heritage, Mario Puzo, author of *The Godfather*.

The plot of *Crazy Joe*, though founded in fact, veered away from the truth somewhere along the line, whether in the interests of drama, or of fear from Cosa Nostra retaliation. Joey Gallo was not called Joey Gallo in Carlini's script, merely "Crazy Joe." His older brothers were both consolidated into a single character with the fictional name of "Richie," played by Rip Torn. Gallo's sworn enemies, Joseph Profaci, head of the Brooklyn family, and his successor, Joseph Columbo, were renamed Falco and Vincent Coletti. All other characters were fictional.

The basic events were retained



for the story. Crazy Joe was a Mafia gangster, and a soldier in the Profaci family. He did rebel against Profaci, leading an unsuccessful coup against his Don, and Profaci did succumb to cancer some years later. Joe's prison term is portrayed, as well as his subsequent release and subsequent resumption of hostilities against the survivors of the Profaci family. For his part in the public execution of Joseph Colombo at an Italian American rally, Crazy Joe was himself exe-

cuted in a clam bar.

The character of Crazy Joe was portrayed by one of the finest and most versatile actors in the American cinema today, Peter Boyle. Catapulted to national attention by his electrifying performance in *Joe*, Boyle has continued to gather public and critical acclaim in such films as *The Candidate*, *Kid Blue*, and *Young Frankenstein*. He will soon be on view as a bloodthirsty pirate in Universal's *Blarney Cock*, also starring Robert

Shaw and Genevieve Bujold.

Boyle's Crazy Joe finds excitement in violence and combines a love of wealth with a lust for power. Rip Torn, as his brother and partner in crime, brings intelligence and sadness to the character of Richie, whose inner turmoils, both physical and mental, drive him to suicide while brother Joe is in prison. Veteran actors Luther Adler, remembered for his villainy against John Wayne in *Wake Of The Red Witch*, and Eli Wallach, unforgettable as the slimy banditos in *The Magnificent Seven* and *The Good, The Bad, And The Ugly*, play Mafia Dons in the grand style, their dignity and feigned religiosity covering their activities in all areas of organized crime.

Buried in a heavyweight cast was a relative novice in film acting, a young, good looking, and enthusiastic talent with stage and television experience—Henry Winkler. He portrayed Crazy Joe's most solid supporter, a soldier in the gang wars, who fought with Joe, did not desert him while Joe rotted in prison, and later rejoined him, to die at his side in the clam bar ambush.

As Mannie, Henry Winkler radiated the very qualities which have made him a major star—unflinching integrity and strength, a kind of fearless commitment to a dangerous existence. Mannie is with Joe during the spectacular raid on the house of Mafia chieftain Falco (Profaci), he is the one who hides out with Joe in a tenement apartment which could at any moment turn into their



3—**CRAZY JOE** (Boyle) starts taking over the territory, with a bookie joint one of his first conquests; that's Mannie (Henry Winkler) on the far left.

4—**JOE AND ANNE** (Peter Boyle and Paula Prentiss) in a dramatic confrontation.

5—**MANNIE IN HARLEM**: Henry Winkler checks out Fred Williamson's Harlem business operation.

6—**A PRISON RIOT** brings out the police in full force.

common grave, and he is the one who finds a gruesome message from their enemies—the severed hand of a close ally, protruding from a small cardboard box filled with cement.

Mannie is there when Joe is set up and arrested for extortion, the charge which will send him to prison. Again, Winkler projects the silent torment and knowledge of betrayal with professional skill, as Joe is hauled off by the police and he can do nothing to stop it.

Upon Joe's release from prison, Mannie is the first member of his old gang who comes, hat in hand, to ask to rejoin his crew. Mannie apologizes profusely for being involved with a rival faction during Joe's interment. And Joe recognizes in his old partner an unquenchable sincerity and loyalty, taking him on without question. Mannie participates in every move into Coletti territory, and is ultimately the first one Joe calls when the Coletti assassination drives Joe into hiding for

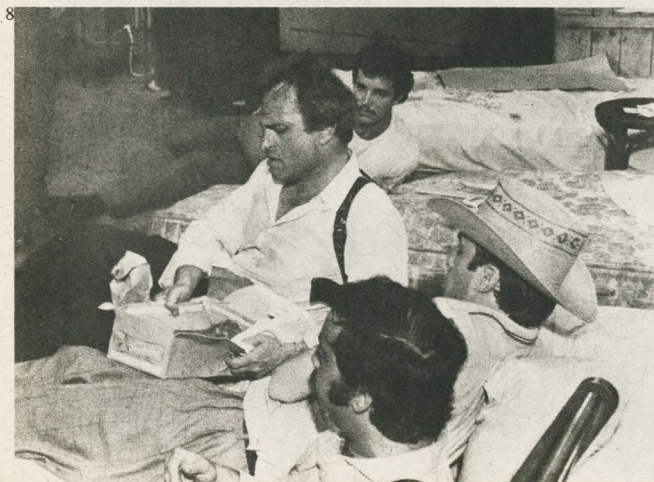
fear of retaliation.

And it is Mannie, only Mannie, who senses that Joe is pushing things too far with Don Vittorio, and tries to prevent Joe from taking the very steps which will end his life.

Mannie dies with Joe in the clam bar, an unimportant casualty in the assassination of his boss. In the papers, the death of a Crazy Joe will fill a headline, but the death of Mannie will be relegated to the role of "unidentified hoodlum" or "Mafia bodyguard." In fact, Mannie is the foundation of the Mafia, the foundation of any army—the common soldier, who follows orders, takes lives, and readily gives his own. Mannie is the soldier who does not rebel, who remains in the background, and without whom the big bosses cannot exist. Empires are built on the corpses of men like Mannie.

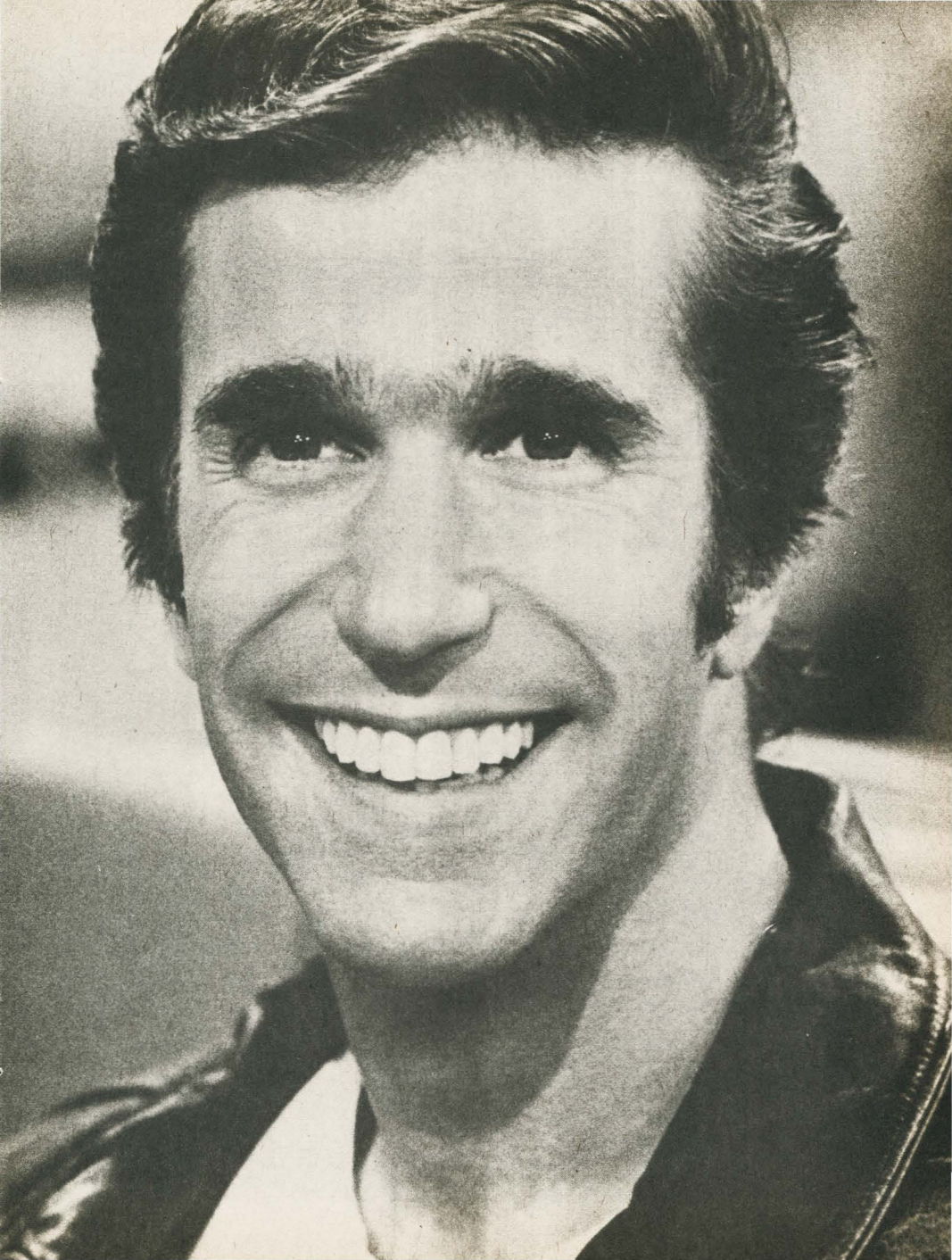
Crazy Joe was not a successful film. Bad reviews and audiences already glutted with gangster movies drove it into obscurity. It shows up on television occasionally, and you may watch for it there, but beware of cuts. Especially if you are looking for Henry Winkler. Because his character Mannie is in the grit and grime of it all the time, the very things which give Henry's portrayal its queasy strength and importance may be excised from the film in favor of dinner table sensibilities.

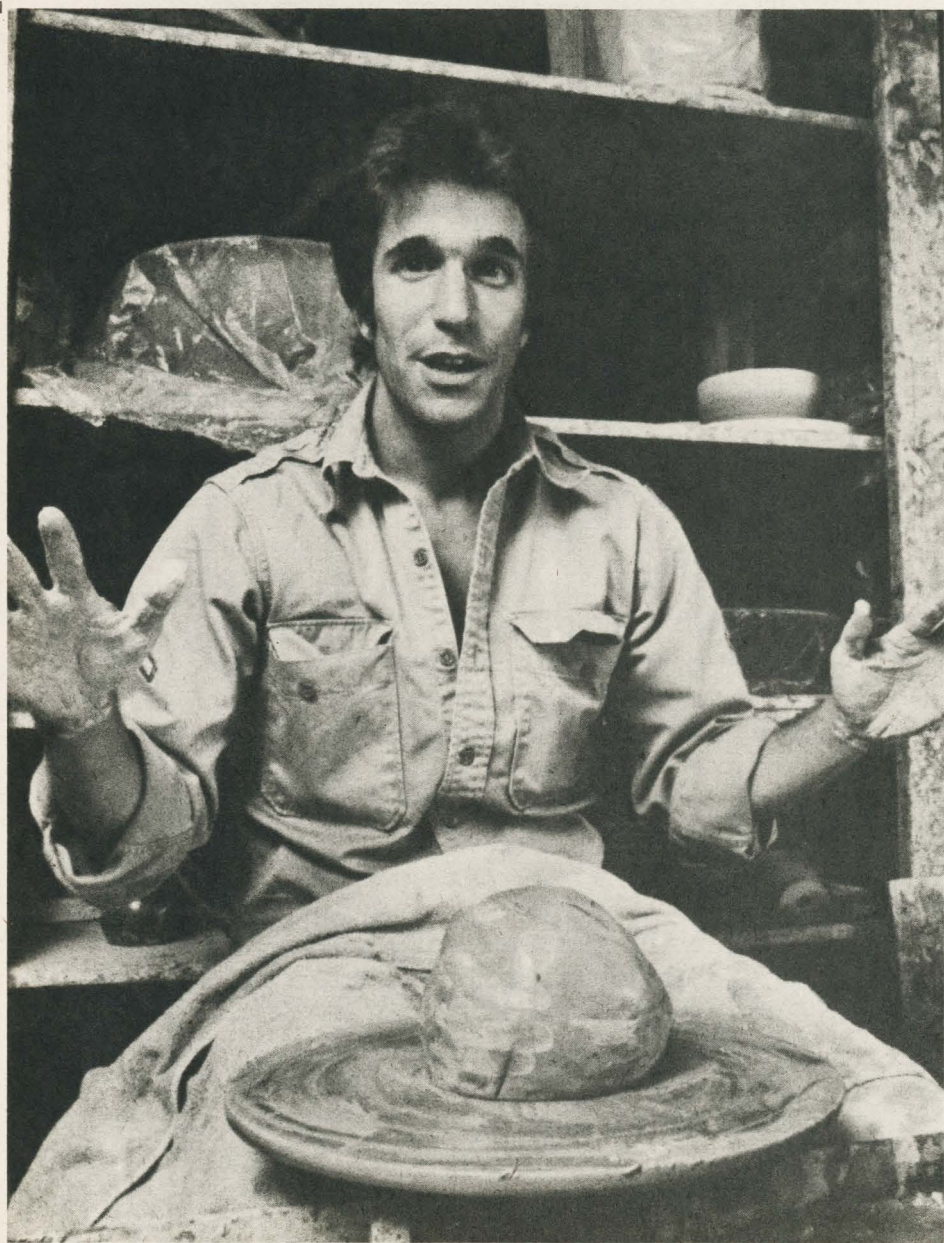
Perhaps *Crazy Joe* is not a masterpiece. Perhaps it is not even an important film. But for a young, talented actor on his way up, the first film appearances are always important, always worth the attention of his fans.



7—CLIMACTIC SHOOT-OUT at the Clam Bar, with Paula Prentiss ducking for cover and Henry Winkler firing back.

8—RICHIE (Rip Torn) and his gang ponder a gruesome gift: a severed hand in a cardboard box filled with cement.





WINKLER

"GOES TO A POT SHOP!"

BY VINCE TIRADO

When he's not working in films or television, or making personal appearances around the world, you might think Henry Winkler spends his free time roaring around Hollywood on his cycle, or swapping show business talk with fellow actors and actresses at Frascatis, Barney's Beanery, or Schwab's

But actually very artistically inclined, Winkler likes to spend some of his free time pursuing his favorite hobby of free-form pottery. He became interested in ceramics while living in Washington, D.C., where he was appearing in a play at the Washington Arena Theatre.

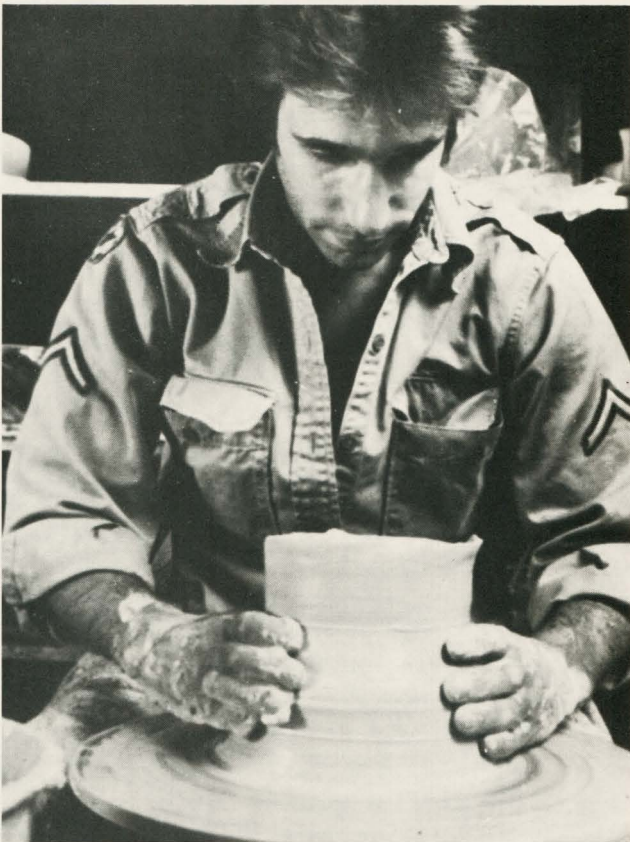
"One of my neighbors was a pottery teacher," he said. "I got to asking her a lot of questions. Eventually she invited me to sit

in on one of her classes and observe the technique, and after that first visit I was hooked."

Although his rather hectic schedule really doesn't permit him enough time to be a true professional of the craft, Winkler took time out recently between film work to visit The Pot Shop in Venice, California, where he wheeled and rapped with others who share his interest, and where

all these photos were taken.

Henry explained that the first step in ceramics creation is to mold the clay on a potter's wheel into the form you desire. This may take a few minutes, or per-



- 1—THE POT SHOP IN VENICE, CALIFORNIA: Winkler starts molding with a virgin lump of clay.
- 2—SECOND STEP is shaping the clay on a potter's wheel.



3—WINKLER PAINTS the "Fonzie" jug he's just made.

4—POSING with some finished products.

haps a few hours, depending on exactly what you want. After that, the object is placed into a kiln, heated to a temperature of 1800 degrees Fahrenheit, and baked for several hours.

When the piece cools, it is then ready to be painted and glazed with a substance made from powdered glass. Then it's placed in the kiln again, to dry.

When you ask Henry why he finds the hobby so relaxing, though, he'll tell you, "When you are at the wheel creating, it is gratifying and the concentration is total. It takes your mind off everyday problems and pressures.

"It is complete harmony between mind and hand. And, no pun intended, it fires your imagination."

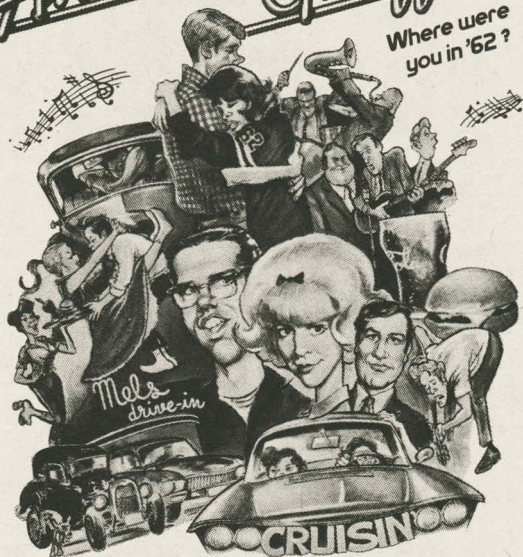




Poodle skirts and pompadours,
cherry cokes and cruisin', sock hops
and summer vacations, the time
of your life, the time of

American Graffiti

Where were
you in '62?



"AMERICAN GRAFFITI" • A LUCASFILM LTD./COPPOLA CO. Production • Starring RICHARD DREYFUS • RONNY HOWARD
PAUL LE MAT • CHARLIE MARTIN SMITH • CANDY CLARK • MACKENZIE PHILLIPS • CINDY WILLIAMS • WOLFMAN JACK
Written by GEORGE LUCAS and GLORIA KATZ • WILLARD HUICK • Directed by GEORGE LUCAS
Co-Produced by GARY KURTZ • Produced by FRANCIS FORD COPPOLA • A UNIVERSAL PICTURE • TECHNICOLOR®

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AN MCA COMPANY

You see a shot of a drive-in with teenagers arriving, and you hear the sound of Bill Haley and His Comets singing "Rock Around the Clock." Ronny Howard plays the nice guy in High School. That sounds like the opening of the first season of *Happy Days*, right? Actually, it's from a movie called *American Graffiti*, which many critics felt was being copied by the TV series.

Ron Howard said in a recent interview that the fact is the *Happy Days* TV series was conceived and the pilot was filmed before the movie *American Graffiti* was released. *Happy Days* didn't sell then, but when the *American Graffiti* film became a hit, TV executives looked at the *Happy Days* show with more interest. Ready-made, here was a TV series that could capitalize on the success of *American Graffiti*, with the same format and one of the stars, and so it was bought and put on the air.

The TV show actually resembled another movie, *Summer Of '42*, as much as it did *American Graffiti*; that movie was set during WWII, but the characters were a lot like those in the first season of *Happy Days*. Gradually, the TV series took on a look of its own, and now doesn't resemble either movie very much. Another film helped this change: *The Lord's of Flatbush* (misspelled deliberately), in which Henry Winkler played the wimpy

By Bill Warren

WHERE WERE YOU IN '62?

Butch.

There wasn't any one character in *American Graffiti* who was just like Fonzie; there was a hot-car buff who kept a pack of cigarettes rolled up in his T-shirt sleeve and his hair greased back in an Elvis Presley-type pompadour. There was also a group of car-coated hoods called the Pharaohs (which they pronounced Fay-rose), led by Joe, well played by Bo Hopkins. The character of Fonzie lies somewhere between the car buff, and Joe the Fay-roe.

American Graffiti was produced by Francis Ford Coppola, who directed *The Godfather*, and was co-written and directed by George Lucas, who based the film on his own life and times as a high school student in Modesto, California. In the early 60s. The other writers were Gloria Katz and Willard Huyck.

The picture is about four friends, Steve Bolander (Ronny Howard), Terry-the-Toad Fields (Charlie Martin Smith), Curt Henderson (Richard Dreyfuss of *Jaws* fame), and John Milner (Paul Le Mat). It's the last night of Summer, 1962, in Modesto. Steve and Curt have just graduated from high school, and the next day they plan to leave for college, though Curt has his doubts. Terry is the jerk of the bunch. John graduated a couple of years before, now works as an auto mechanic and has the hot-

test deuce coupe in town. They all meet at Mel's Burger City and the evening begins.

The film is like a dance—cars wander around town, trading passengers constantly, meeting and remeeting each other as they cruise the streets of the town. The story follows first one then another of the friends all night long.

Steve tells his girlfriend Laurie Henderson (Cindy Williams) that he wants to date other girls while he is away at school, and since she still has another year to go in high school, he says it is okay if she dates other guys. They argue and split up temporarily.

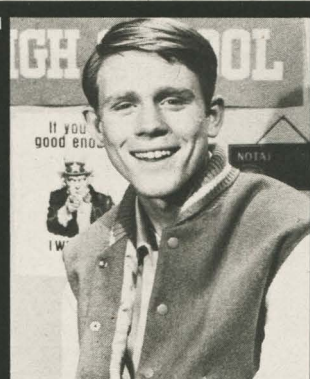
Meanwhile, Terry the Toad has been loaned Steve's fancy Chevy and he manages to pick up a cute girl, Debbie (Candy Clark). After some misadventures in getting some "hard stuff,"

they go out by the canal, and while they are making out, Steve's car is stolen.

At the same time, Curt is hoping to find the mysterious girl in the white T-Bird that he saw earlier, who whispered "I love you" to him. To his surprise, the local hoods, the Pharaohs, take him under the wing and they share some wild adventures.

Big John Milner has troubles of his own. He has ended up with Carol Morrison (Mackenzie Phillips of TV's *One Day At A Time*), the 13-year-old kid sister of a girl he tried to pick up. At first he resents her and tries to get rid of her, but gradually he starts to like her as a person, though there certainly is no romance brewing. Eventually he takes her home.

In the meantime, the Toad has spotted the Chevy back in town, and is trying to hotwire it when the thugs who stole it spot him



1—RON HOWARD AND HENRY WINKLER made the HAPPY DAYS TV SHOW before AMERICAN GRAFFITI was released, a fact little known to the world.

2—AMERICAN GRAFFITI (Universal 1973) starred Ron Howard (on the right), Cindy Williams and Paul Le Mat, today Cindy stars as Shirley Feeney on ABC-TV's LAVERNE AND SHIRLEY, which follows Ron's own HAPPY DAYS on Tuesday evenings.

3—FALFA AND BIG JOHN MILNER cruise the main drag before the film's big climactic drag race scene.



Mel's drive-in



and start to beat him up. But Big John shows up in time and wipes up the ground with the hoods.

In an effort to find the blonde in the T-Bird, Curt has gone to the radio station to get a message

4—**MEL'S DRIVE-IN** also known as Mel's Burger City is the local hang-out, where all the gang meets to eat with their elite.

5—**SOCK HOPS** were a big deal in the 50s, and **AMERICAN GRAFFITI**'s sock hop sequence at the local high school auditorium was played up for all it was worth.

6—**DRAG RACE CRASH** at a local stretch of highway, used by everyone for drag racing, with Falfa's car all turned over.

7—**FALFA AND HIS GIRL** (Harrison Ford and Linda Christensen) wait anxiously for any takers for a drag race, the race that resulted in Falfa losing control of his fancy Chevy and flipping over; the Chevy was also seen in another film, **TWO-LANE BLACKTOP**.

on the air. He has hoped to find the teenager's favorite DJ, Wolfman Jack, but instead finds a paunchy middle-aged guy who gives him some good advice, clearing up Curt's doubts about leaving for college. As Curt leaves the station, he realizes the man really is the Wolfman.

All night long, a guy from out of town, Bob Falfa (Harrison Ford), has been looking for Milner to drag-race him. When Debbie misinterprets Steve's relations with a carhop, she jumps into the nearest car, which happens to be Falfa's.

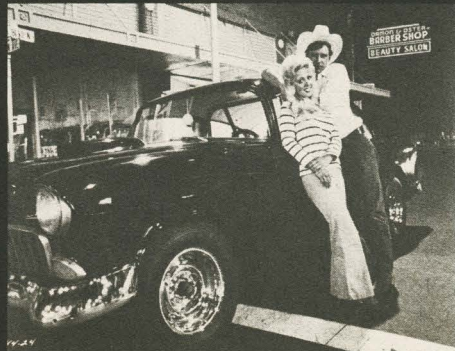
Everyone but Curt comes together out at the local stretch of highway used for drag racing, and Falfa and John roar off down the road, but Falfa loses control and his car rolls. Steve is right there to rescue Laurie, and he says he will never leave her.

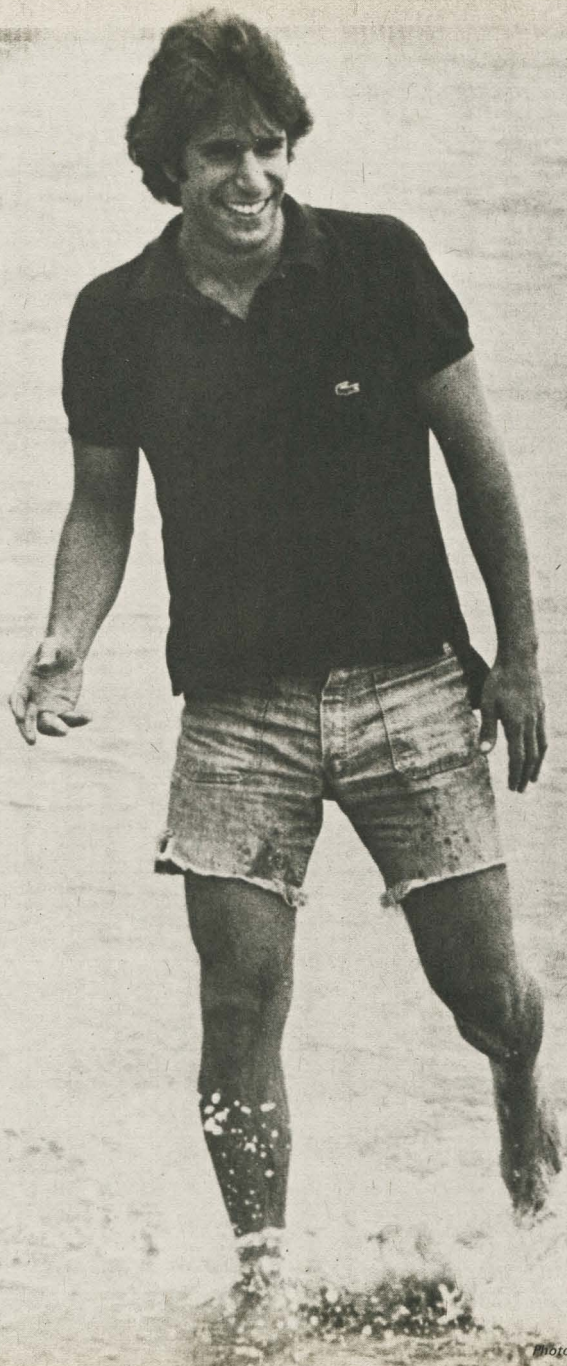
The next morning, everyone

gathers again to wish Curt goodbye as he flies off alone to college. As the plane leaves, the last thing he sees is the white T-Bird on the road below.

American Graffiti is one of the best movies ever made about the troubles of adolescence. It's set in 1962, the last year of the 1950s, but it's actually about young people anywhere, any time. The problems the kids in the film face are the problems all youngsters have to face sooner or later—and the film is both fanciful and realistic about these problems. It isn't likely that all these things would happen to four friends in one evening, but what does happen is believable and amusing. The music is all 50s rock, timed perfectly to the scenes in the movie, and over everything you can hear the howl of Wolfman Jack.

It's a terrific movie.





Photography by Sam Benson



Like many talented actors today, Henry Winkler's early career includes a great deal of work in the legitimate theater. There is good reason for this: most actors and actresses find it vital to not only learn their craft but practice it. Obviously, the highly selective world of films and television seldom open their doors immediately to talented newcomers. It takes time, dedication, and luck. Winkler's stage experience shows a wide background that can only have aided him in his professional journey to his current role of "Fonzie."

It's interesting to note how many favorite television personalities were virtually plucked from acclaimed performances on stage in the East. In recent years

—particularly with comedy series filming live before audiences—producers are eager to recruit talented performers with live acting training behind them.

As with many a talented youngster, Winkler was quick to show his ability—even in his early school years. His first major role was the lead in *Billy Budd*, produced when Winkler was in the eighth grade at the McBurney School for Boys in New York City. Though we have no idea how effective a teenage tragedian could be in this highly demanding role, the fact that Winkler won the part can only be an indication of his natural ability before an audience.

Winkler's ability to carry a leading role continued in the eleventh grade when he played the leading role of Wintergreen,

the comical Presidential candidate; in another McBurney production, George Gershwin's musical *'Of Thee I Sing.'*

Naturally, it takes an actor's true dedication to pursue roles in the classical theater. Henry Winkler's stage training contains many roles of this esoteric nature. At Emerson College, for instance, we find him in the leading role of *Peer Gynt*, Henrik Ibsen's monumental study of a lustful wanderer. This is a role that has tempted many a famous, experienced actor (including the late John Garfield) and is occasionally played by more than one performer, the role being so exhausting and complicated.

As a student at the Yale School of Drama, Winkler appeared in three distinctly heavyweight dramatic productions—

ON STAGE

Henry Winkler Has Appeared in 60 Plays, With More Coming



1—**42 SECONDS FROM BROADWAY** (Broadway, 1973) Arthur Cantor presents Winkler and Regina Baff as "John" and "Robin" in Louis Del Grande's play about struggling young actors in the 1950s. (Photo Courtesy of producer Arthur Cantor).

2—**OVID'S "METAMORPHISIS"** (Yale Repertory Company) Winkler surrounded by the Yale Acting Ensemble.

3—**PEER GYNT** (Emerson College, Boston) Henry Winkler in the title role of Henrik Ibsen's famous play about a lustful wanderer.



Samuel Beckett's *Endgame*, Fredrich Durrant's *The Physicists*, and Eugene O'Neill's *Hughie*. Beckett's play is one of the cornerstones of the "theater of the absurd"; a very cruel, yet touching study of fallen humanity as its characters view the world from their homes—in garbage cans!

The Durrant work is another serious, intellectual effort, taking place in an insane asylum where the various inmates act out their fantasy conceptions of famous scientists and their achievements. Winkler appeared in the role of "Einstein."

Eugene O'Neill's *Hughie*, though a native American play, was no less challenging. Concerned with a down-and-out gambler who talks to a hotel night clerk in the early hours, the story paints a complete picture of one

man's lifetime of failure. It's a tour de force for the actor who plays the gambler, Erie Smith, but there are also fine moments as well for the performer inheriting the mostly listening role of Charley Hughes, the night clerk.

Winkler continued his adventures in modern theater with the New Haven Free Theatre where he had roles in the modern German impressionistic drama *Woyzeck* and T.S. Eliot's *Sweeney Agonistes*, the latter actually being a tone poem adapted for stage presentation. Once again, Winkler's future role of "Fonzie" appears light years away in terms of complexity and dramatic commitment.

Winkler's next important stage appearances took place during two sessions of summer stock at the Yale Repertory Company at East Hampton, Long Island. No

longer merely a student, Winkler's involvement in this company, under the demanding professor-critic Robert Brustein, testifies to his proven ability as an actor.

The two years with Yale Rep saw Winkler in increasingly important roles in such diverse works as *Don Juan*, *The Inspector General*, *The Reeses Monkey*, and *The Revenger's Tragedy*. The actor's other roles included a new work, *They Told Me That You Came This Way* (which Winkler says is his favorite play to date), a modern Story Theatre version of *Ovid's Metamorphosis*, the ballet *Seven Deadly Sins* and his first important critical attention in stage versions of two Philip Roth short stories, "Defender of the Faith" and "The Conversion of the Jews." These stories, taken from Roth's *Good-*





Off-b'way Shows

422 800

Behind the scenes of the comedy *42nd Street*, a production of the Yale Repertory Company, is a scene that could easily be mistaken for a scene from the movie *42nd Street*. The scene is the musical number "I'm a Little Bit of a Shy Guy" in which the cast members are seen in a scene that could easily be mistaken for a scene from the movie *42nd Street*. The scene is the musical number "I'm a Little Bit of a Shy Guy" in which the cast members are seen in a scene that could easily be mistaken for a scene from the movie *42nd Street*.



- 4- **THE PHYSICISTS** (Yale School of Drama) In Fredrich Durrant's play, Winkler starred as "Einstein."
- 5- **THE INSPECTOR GENERAL** (Yale Repertory Company) Winkler is seen here with co-stars Elizabeth Parrish and Joan Pape; Henry played "Dobchinsky."
- 6- **42 SECONDS FROM BROADWAY** (Broadway) Henry starred in this Arthur Cantor production right after making his first film, **THE LORDS OF FLATBUSH**.
- 7- **THEY TOLD ME THAT YOU CAME THIS WAY** (Yale Repertory Company) Winkler with co-star Peter Cameron, in this play by David Epstein which Henry says is his favorite play to date.
- 8- **THE SEVEN DEADLY SINS** (Yale Repertory Company) Winkler as he appeared in this ballet.



PLAYHOUSE THEATRE
Opposite Sunday, March 11, 1973.*
Arthur Cantor presents:

42 SECONDS FROM BROADWAY

By Louis Del Grande, Director, Arthur Cantor, Scenery, Willem Pille, Lighting, Roger Morgan, Costumes, Glenda Miller, Assistant to Producer, Glenda Dwyer, Hairstylist, John Quigley, Production Assistant, Judi Silverman.

CAST

Mr. Green	Martin Garret
Robin	Regina Baff
John	Henry Winkler
Mrs. Marino	Astoria Key
Mr. Marino	Billy Longo
Jerry	Bob Derrner
Mr. Stein	Michael Vale
Dr. Marlow	Jarvis Jollan
Brenda	Judith Cohen
Ellie	Susan Perez
Richard	Bob Derrner
Yoko	Anthony Serna
Mr. Marvelous	Edward Kovens
Mary	Patti Costa
Delivery Boy	John Brannon

UNDERSTUDIES: Robin, Judith Cohen, John, Bob Derrner, Mrs. Marino, Susan Perez, Gross, Stein, Martin, Marlow, Marvelous, Anthony Serna, Roy, Richard, John Brannon, Brenda, Lisa, Mary Siegel.

A Comedy in two acts and eight scenes. The action takes place in New York City and Hoboken, N.J., in 1937.

Company Manager: David Hodges
Press: Beth Tarr, C. George Willard
Stage Managers: Ted Harris, John Brannon

* Closed March 11, 1973 after one performance and one preview.



Regina Baff, Henry Winkler

- 9- **THE INSPECTOR GENERAL** (Yale Repertory Company) Winkler and the cast in a dramatic moment.
- 10- **42 SECONDS FROM BROADWAY** (Broadway) Winkler and co-star Regina Baff.



- 11—DEFENDER OF THE FAITH (Yale Repertory Company) Winkler's role of "Grossbart" in this Philip Roth play brought him critical acclaim.
- 12—THEY TOLD ME THAT YOU CAME THIS WAY (Yale Repertory Company) An intensely powerful portrait study of Henry Winkler in his favorite play.

bye, *Columbus* anthology, were presented in the previously mentioned "Story Theater" technique—whereby the play is made up of the original prose text with all the descriptions read by the actors on stage as they're performing. In this style of theater, Winkler's natural comic ability was put to extremely good use within the free-form style of the script.

Also during this period, Winkler appeared in Terrence McNally's comedy-drama of an aging flower child, *Where Has Tommy Flowers Gone?* and toured with Children's Theater. Off-Broadway also saw appearances by Winkler in the European drama *Ubu Roi* (in which he had the leading role) and with an improvisational group in a production called *Off the Wall*.

Winkler made his Broadway

debut in the 1972-73 season in a comedy called *Forty-Two Seconds From Broadway*. The show, concerning two struggling young performers in New York during the fifties, lasted one night. It opened and closed the same performance. Though this statistic may seem shocking to the theatrical layman, it is nevertheless true that several disastrous shows of this type take place every season in the commercial New York theater, even to big stars (Yul Brynner recently experienced a similar fate when he journeyed East in a musical called *Home, Sweet Homer*.)

Though the play died, Winkler lived. In fact, his personal notices were quite flattering, with one reviewer comparing him to Jerry Lewis in his comic ability to win an audience's attention.

Winkler's last stage appearance

to date was at the Cincinnati Playhouse in the Park in April, 1973, in Arthur Miller's *Incident at Vichy*. This grim study of a group of European Jews being held at a detention center has most of the performers on stage throughout the performance. Once again, one thinks of the complexity of this role compared to the brash, likeable quality of "Fonzie."

Though Winkler has not appeared on stage in a legitimate play recently due to his numerous television and personal appearances, there's no reason to assume that he won't take to the stage again when his schedule is clear. What remains certain, however, is that he is an actor who learned his craft through a vigorous apprenticeship in 60 plays before live audiences—the toughest critics of all!

Cincinnati Playhouse in the park

Harold Scott, Artistic Director
Sara O'Connor, Managing Director

presents

INCIDENT AT VICHY by ARTHUR MILLER

directed by
HAROLD SCOTT

setting by
STUART WURTZEL

costumes designed by
CALEY SUMMERS

lighting designed by
ARDEN FINGERHUT

April 26 — May 13, 1973

THE CAST

(in order of appearance)

Lebeau, a painter.....	HENRY WINKLER
Bayard, an electrician.....	TONY GAETANO
Marchand, a businessman.....	GEORGE BRENDEL
Police Guard.....	CAL GUTHRIE
Monceau, an actor.....	CHARLES BERENDT
Gypsy.....	RICHARD PINTER
Waiter.....	WIL ALBERT
Boy.....	TOM EVERETT
Major.....	DEAN SANTORO
First Detective.....	MICHAEL BURNHAM
Old Jew.....	JULIUS HYMAN
Second Detective.....	MATT GAVIN
Leduc, a doctor.....	JAMES NOBLE
Police Captain.....	JAMES SECREST
Von Berg, a prince.....	JAMES RAY
Professor Hoffman.....	PAUL COLLINS
Ferrand, a café proprietor.....	GENE WOLTERS
Prisoners.....	VERNER RIECK / ALAN LEE KOOTCHER
	CHRISTOPHER MATHEWSON / DANTE LEONARDI

Scene: Vichy, France, 1942
A place of detention

There will be no intermission

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ORREFORS, BACCARAT, WATERFORD,
DANSK, SPODE, WEDGWOOD, DAUM,
ROYAL WORCESTER...



HENRY WINKLER PHOTOALBUM



1—**HAPPY DAYS** (ABC-TV) Henry with Anson Williams, Ron Howard and Donny Most.

2—**IT'S THUMBS UP** for Miss American Teen-Ager, Cindy Lee, when

she meets Henry in Hollywood.

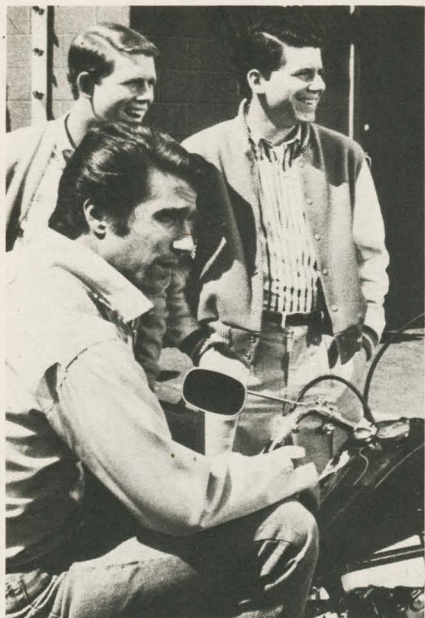
3—**HAPPY DAYS BASEBALL TEAM:** Henry and his TV buddies, out for an afternoon of playing baseball, in-between working

days on their television show.

4—**HUGHIE** (Yale School of Drama) Henry as he appeared in Eugene O'Neill's play when presented at Yale.



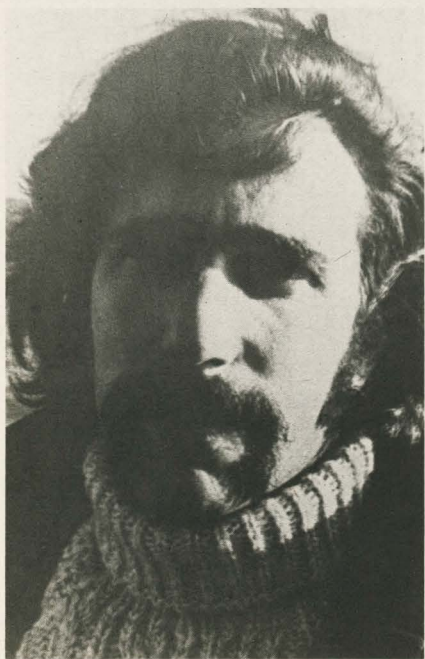
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6



7



8



9





5—**WATCHIN' FOR CHICKS:** Henry, Ron Howard and Anson Williams on **HAPPY DAYS**.

6—**ABC'S BIG FOUR:** Henry, Anson Williams, Ron Howard and Donny Most.

7—**HENRY WINKLER:** An informal portrait taken a few years ago by the Pacific Ocean in California.

8—**"FEARLESS FONZARELLI":** Erin Moran points out a news account of Fonzie's motorcycle exploits in the second part of a **HAPPY DAYS** two-partter that focused on Fonzie's daring cycle leap.

9—**THE LORDS OF FLATBUSH** (Columbia 1974) Henry, Paul Mace and Sylvester Stallone.

10—**HENRY AND RON** are seen here with John Anthony Bailey in Fonzie's "office" at Arnold's Drive-In; John Anthony has only recently joined the **HAPPY DAYS** show as a regular.

11—**DONNER** (Emerson College, Boston) Henry starred in this play about the Donner Pass party (Photo by Anita Calanorino).

12—**STORY THEATRE** (Yale Repertory Company) That's Henry over there, the fourth from the right.



13—**THE LORDS OF FLATBUSH** (Columbia 1974) Henry, Paul Mace, Sylvester Stallone and Perry King, cruisin' the Lords' turf.

14—**HAPPY DAYS** (ABC-TV) Here's an early photo of the Happy Days stars; Donny Most, Henry Winkler, Anson Williams, and Ron Howard.

15—**FONZIE AND RICHIE:** Henry and Ron in an episode from the second season (1975) of their big hit ABC-TV show.

16—**PEER GYNT** (Emerson College, Boston) Henry starring in the title role of Henrik Ibsen's monumental play.

17—**HAPPY DAYS** (ABC-TV) Henry as Fonzie paints a glowing picture of the prospects that will open up for Ralph Malph (Donny Most) if Ralph will join the U.S. Marine Corps and stop brooding over an unhappy romance.

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